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Ratt

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MOTLEY CRUE

IRON MAIDEN

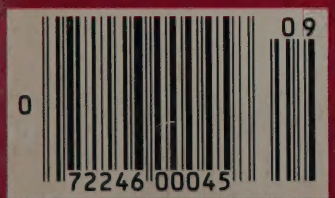
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K.K. Downing and Rob Halford: "I look around and see a lot of bands who have borrowed a great deal from us."

Ross Marino

the metal warriors

British Legends Prepare For Next U.S. Invasion.

by Ted Grant

Judas Priest's Rob Halford is the quintessential gentleman at all times. Yet, the leather-clad vocalist has something that's bothering him, and while he strains in conversation not to express his dismay, his words are tinged with an edge of anger and disappointment.

"Priest is the band that kept heavy metal alive during the lean years," he stated. "We were defending the faith in the face of new wave, power pop and disco. When everyone else was cutting their hair and turning toward synthesizers, we were staying with metal. It paid off for us very handsomely in recent years, but I do feel we could do better. I see young bands come along who play music similar to ours and they sell more records than we do. I wish them all the luck in the world — please understand that. But sometimes I say to myself, 'We opened the doors for them, and they're reaping some of the rewards that perhaps we deserve!'"

Halford's bandmate, guitarist K.K. Downing, isn't quite as diplomatic in his assessment of the current heavy metal scene. He knows the role Priest has played in shaping the sound and style of the medium, and he has little trouble in expressing his opinion that his band has been "ripped off" on more than one occasion by younger, hungrier groups.

"Sometimes I become extremely annoyed by what's happening in heavy metal," he said with typical candor. "Somewhere along the line a few groups have gotten the idea that all you need to be successful is a look and an attitude. The worst part, as far as I'm concerned, is that those bands get away with it. A clever record company gets behind them and convinces the fans that what this group is doing is important. Heavy metal is more than the way you look. We spent years playing in clubs and serving as an opening act to reach the level of proficiency we have today.

"I look around and see a lot of groups who have borrowed a great deal from us," he added. "Someone like Rob doesn't seem to mind. He feels that people are intelligent enough to know the real thing from a copy. I'm not so sure. A lot of bands go on the road with a lot of theatrics, and those cover up for certain deficiencies that may exist. It's true for American bands as well as British ones. It's good that heavy metal is finally getting the recognition it deserves, but I don't know if Judas Priest is getting its fair share of that recognition."

To support Downing's claim, one needs only to look at sales figures of Priest's LPs and compare them to various metal competitors. While their 1983 LP, **Screaming For Vengeance**, became the first Priest album ever to attain the lofty platinum sales plateau, their followup, **Defenders Of The Faith**, sold a respectable — yet unspectacular — 800,000 units. When one compares such figures with the multi-million sales figures achieved by the likes of Motley Crue, Ratt and Twisted Sister, the reason for the band's annoyance becomes clear.

Now, with the Priest's new album on the verge of being released, Halford, Downing, guitarist Glenn Tipton, bassist Ian Hill and drummer Dave Holland know that this is a major crossroad in their career. Will they break through to multi-


DOWNING
Glenn Tipton
Mark Weiss

platinum paradise or will they continue to languish in a metallic netherworld, having cult popularity but unable to garner mass public acclaim?

"One of the things that keeps us from becoming as successful as some so-called metal bands is our music," explained Tipton. "It seems that the groups that break through to big sales figures are playing very homogenized, commercial rock. We're playing heavy metal and we're never going to change that. Many bands have fallen under the metal umbrella in recent years, and I don't know how many of them honestly belong there. Metal and melody don't go hand in hand; in fact, we've often shied away from a song if we thought it was too melodic. Selling out our principles isn't worth moving a few extra records as far as we're concerned."

"Priest is the band that kept metal alive during the lean years."

Perhaps a more basic way of analyzing the dilemma that Priest finds itself in is by examining the band's audience. While more accessible hard rock bands like Van Halen and Leppard seem to have audiences evenly divided between males and females, Priest's no-holds-barred approach has always attracted a predominantly male following. Would the band like to appeal to more women with their music? According to Downing, the matter is not the band's highest priority, but it is something they are considering.



Tom Farrington/Pix Int'l.

K.K. in action: "We've never been a 'pretty boy' band."

"Of course we'd like to have as many fans as possible," he said. "We know that there are more boys in the audience than girls, but that's always been true for heavy metal. In England it's even worse than it is in America. There, it seems like we never attract *any* women to our shows. We'd never change our style or image to attract more female fans — even if it meant selling more records. We've never been a 'pretty boy' band, though we've always been very concerned with what we wear on stage and the way we present the group."

"I don't see why women can't enjoy our music," Halford added. "There are elements in it that should appeal to everyone. I don't believe you have to perform ballads in order to attract a female following. They know how to rock as well as the males do. The album we're working on now is the best record we've ever done, and the variety of material is astounding. It's all Priest-style heavy metal, but there's a degree of sophistication in there that should appeal to anyone who hears it. Hopefully, it will be the album that brings us the mass audience we want." □





robert plant

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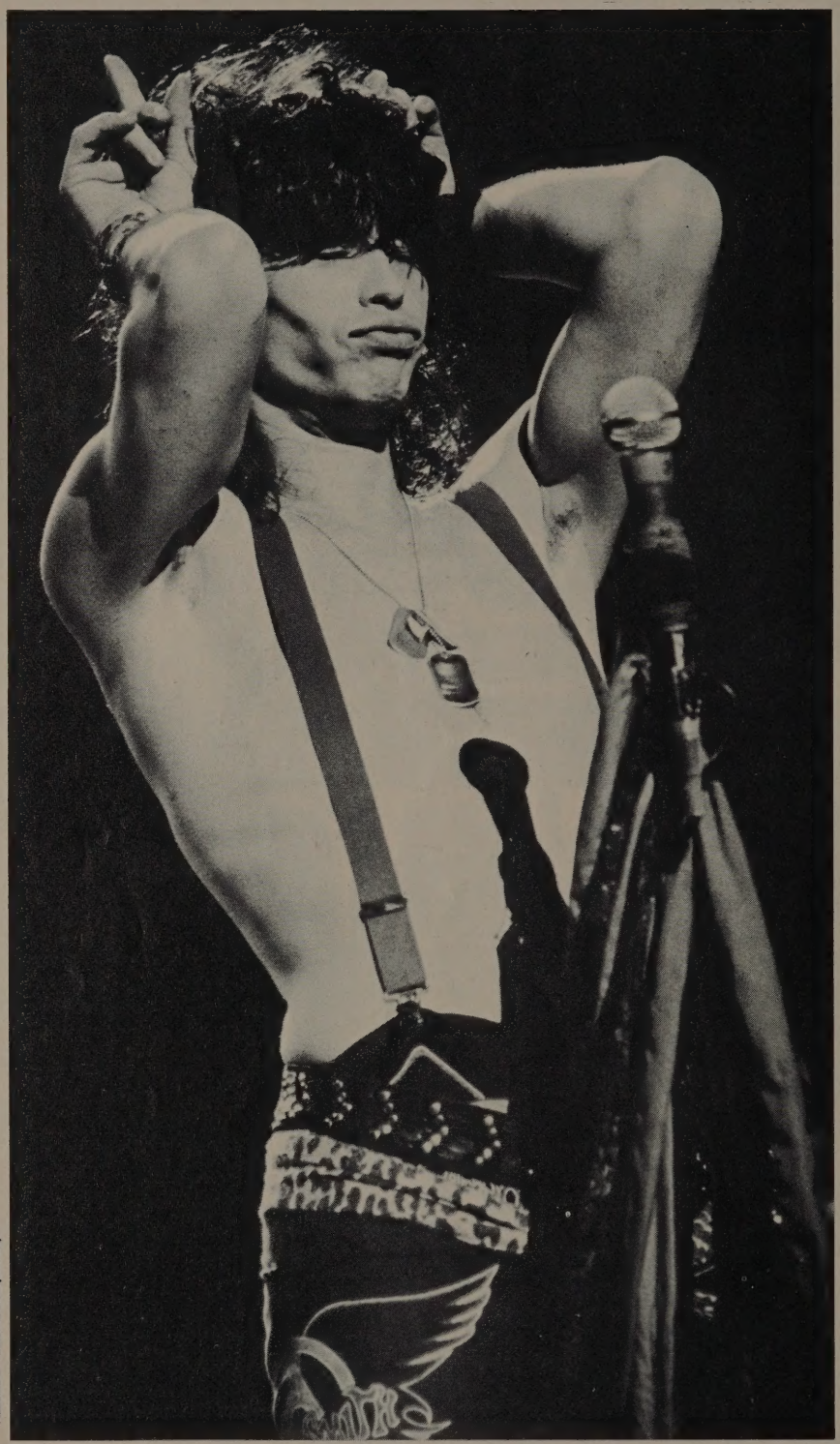
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We Read Your Mail



Anastasia Pantsios/Kaleydiscope

Aerosmith's Steve Tyler: He and his band helped pave the way for the emergence of American hard rock.

When I purchased the May '85 issue of **Hit Parader**, I expected to read the same trite story I've been reading in most magazines this past year on Queensryche's beginning.

The article by Jodi Summers Dorland was refreshing and eye opening concerning the politics of radio/TV broadcasting. Perhaps now the fans of Queensryche will have some idea about the lack of power their voice has when they make requests for songs such as *Take Hold Of The Flame* to their local disc jockey.

The lyrics talk of being oppressed and throwing off those chains — stand united!! It's time this generation of young people quit letting alcohol and drugs, fear and insecurity warp their minds — it's time they take hold of the flame.

The musicians of Queensryche are all fine young men who any mom or dad in our country would be proud to have their sons or daughters model themselves after. They are a great inspiration for our youth. Their songs are messages from their hearts to those of their fans.

Thank you again, **Hit Parader**, for this article. It will be placed in Geoff's "History Book" being made by several of Queensryche's fans who meet in my home each week.

Sincerely A Very Proud Mom,
Ella Tate
Tacoma, WA

I am one of the biggest Aerosmith fans there is, and cannot tell you how happy I am to see that they're together again. I would like to thank you for supporting them on their comeback. After all, Aerosmith were the ones who paved the road for hard rock and heavy metal. Let's see more about Aerosmith in the future issues of **Hit Parader.**

Kathy K.
Marshfield, MA

I am a diehard fan of Iron Maiden, and I am sick and tired of them not getting the recognition that they deserve. Bruce and Dave Murray make David Lee Roth and Edward Van Halen sound like wimps! As Bruce Dickinson once stated, "I suppose we could do a ballad and sell 5 million albums overnight, but we would be unhappy." That statement says it all.

Son of a Maiden
Moorefield, WV

I think Ozzy is totally disgusting. As far as I am concerned Nikki Sixx can go make love to his guitar. I'm so sick of all those heavy metal groups putting down Culture Club and Duran Duran, saying that they're fags when the metallers are the ones that are.

Susan Kinte
Sick of Metal

I have a friend who is following in Ozzy's footsteps. When all the guys get together he gets everyone to spit in a cup and then drinks it all until there is nothing left. In April, when the full moon came out, he bit the head off a bat on a grave. His name is Delton Schrank.

Lonnie Beene
Caneron, TX

When are you people going to stop putting down Van Halen? They are always doing something wrong. David tries to act too sexy — Eddie is not a great guitarist — and equal criticisms of Michael and Alex. David acts sexy because he is sexy. Eddie is the greatest guitarist of all time. Michael can outplay Nikki Sixx, or anyone else. Alex is simply the greatest drummer in the world. Van Halen Rules!

Forever Van Halenized
Slocomb, AL

Due to recent photos of Stephen Pearcy of Ratt, there has been great controversy as to whether or not his "bulge" is real! So come on, Steve, prove these women writing to you that we're right. It's real isn't it? Prove all those guys are just jealous!

Connie & Kim
La Fontaine, IN

I've got a question. My friend told me that he heard Dee Snider from Twisted Sister was the little kid Eddie on the TV show **The Courtship Of Eddie's Father.** Is this true, or just another bullshit story? Also please print more photos of Kiss so I can finish up my walls.

Bob "The Dozer" Dost
Carpentersville, IL

A few clarifications: For those of you who think David Lee Roth is God, he isn't. For those who think Geddy Lee can sing, he can't. For those who think either group rules, they don't.

Just Giving The Facts
Falls Church, VA

Why don't you show more new metal bands like W.A.S.P., they're great! I recently went to their concert when they came here to Rochester, and I couldn't believe it! The concert was kick-ass, except half the people left when Metallica came on, thank God they were the last group. Keep the metal rollin'.

Darrell Oviatt
Rochester, MN

If I hear another thing about Def Leppard being better than Led Zeppelin, I'm going to



Anastasia Pantsios/Kaleydiscope

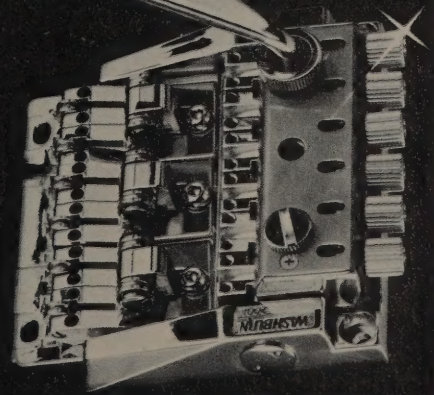
W.A.S.P.'s Blackie Lawless: One reader wants to see a nude picture of him.

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puke! Led Zep practically invented heavy metal. Def Leppard are a bunch of wimps that can't even play straight. Also, about these so-called heavy metal groups like Twisted Sister — who are from the gutters of New York — stop putting this trash in your magazine. How about some real metal groups like Venom, Accept and Metallica?

Jesse Walker
Fullerton, CA

Heavy metal is my religion. I read your magazine every month because it's got the best shit about heavy metal. Keep up the good work.

Metal Worshipper
Dearborn, MI

My master has kept me locked in the basement for the past four months because he found out I was sneaking out with my insane friends to lynch faggot fans of wimp groups like the Thompson Twerps and Culture Crap. Please tell him we were only doing them a favor. It's called euthanasia. Metal forever. Let this be an omen for MTV.

Axe Thrasher
The Concrete Dungeon

My twin sister and I are madly in love with Blackie Lawless and Chris Holmes of W.A.S.P. Will you please print nude pictures of them?

L.T. & V.T.
Diamond Bar, CA

You guys don't give Triumph the respect they deserve. I've never seen them on the cover of **Hit Parader**. When are you people going to realize they're the hottest band on the face of the planet?

Tom Romano
Toronto, Canada

This new breed of lowlife that's been creeping its way into our radio lately is going to destroy what good music there is left. Personally, I think all sorry excuses for bands Quiet Riot, Twisted Sister, Motley Crue, Ratt, W.A.S.P., Fastway and Accept should stop making fools of themselves. They are immature, untalented and a downright disgrace to the music industry. Their songs are predictable, unimaginative, and without question in my mind the worst display of noise I've ever had the displeasure of hearing. They should leave the serious rocking to those who are capable of doing it correctly. Among the few true rockers are, Kiss, Judas Priest, Rush, Deep Purple, Styx, the Scorpions, Ozzy and Black Sabbath. Anything else is a cheap imitation.

Mark Kieper
Concerned Citizen

I am a true Van Halen, AC/DC fan, and I hate it when you print so many articles on Night Ranger and Quiet Riot. Kevin DuBrow has a big mouth, and I wish that someone would shove the mike stand down his throat. As far as I am concerned, Night Ranger is a bunch of rejects and I hope you stop printing articles on them.

Nolen V. Leach III
Waverly, IA

I was recently at a friend's house playing with a Ouija board and guess who we contacted? Randy Rhoads! I asked him if his death was accidental, and he said no. I think there are two people who "murdered" him and ruined the lives of millions of people. But, if Ozzy reads this, Randy told me to tell you that you are, and will always be the best!

Very Pissed Off

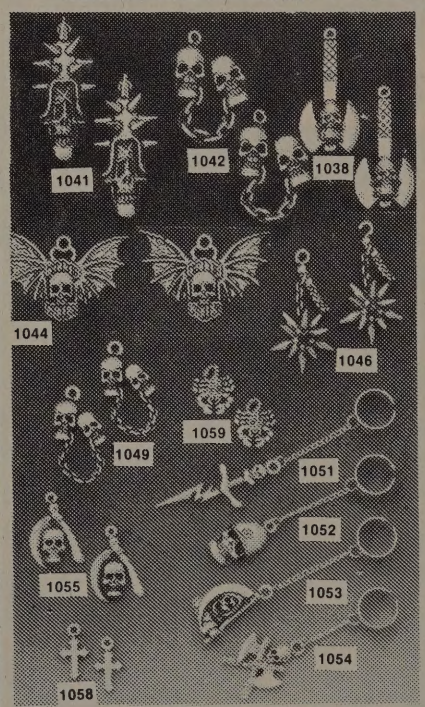
Neil Zlozower



Randy Rhoads: Voice from the grave.

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Heavy metal happenings

by Andy Secher

AC/DC have encountered some troubles in completing their latest LP. Never a band to work with incredible speed in the studio, Angus and the boys have truly taken their time in putting the finishing touches on their first LP in two years. "We will never be rushed," Angus Young explained. "We want to have everything the way we want it when we make an album, and if the situation isn't right, we'll wait until it is."

****

Krokus, who recently completed their year-long world tour in support of **The Blitz,** will soon return to the recording studio to begin work on their next album. According to vocalist Marc Storace, the lessons the band learned on the road this time will serve them well in the studio. "We're going to begin recording with more confidence than we've ever had," he said. "We were able to headline for the first time on this tour, and I think that finally convinced us that we *are* as good as any band around. Now we want to go and make the best album of our career and prove that to everyone!"

****

Ratt are working hard to prevent the ego tripping that often tears a band apart. "We don't want any one star in this group," guitarist Robbin Crosby said. "We all know that vocalists and guitarists tend to be the guys put on magazine covers, but we make sure everyone gets his share of attention. Blotz (drummer Bobby Blotzer) has his drum endorsements and Juan (Croucier) gets his fair share of attention. We figure that's the best way to keep harmony."

Mark Weiss



AC/DC's Angus Young: He admits the band is having a number of internal problems.

****

The decision for Van Halen to produce their newest LP was not an easy choice for the boys. While Ted Templeman is credited as the band's producer on each LP since VH's debut disc in 1976, it was widely known that Templeman was virtually ostracized from the group's **1984** recording sessions by Edward Van Halen — though he received credit as producer. This time Edward insisted that only the group be listed as producers, causing a bit of friction with vocalist David Lee Roth, a close friend of Templeman's.

****

Motley Crue's Vince Neil continues his rehabilitation program. Once known primarly for his wild off/stage behavior and his occasional drunken excesses, Vince has recently been on a health kick taking up the martial arts

Heavy Metal Headscratcher

Name all the guitarists who have appeared with Ozzy Osbourne during his solo career.

ANSWER TO LAST MONTH'S SCRATCHER: The first albums of Deep Purple, Scorpions and Judas Priest were: **Book Of Taliesyn, Lonesome Crow** and **Rocka Rolla**, respectively.

and running. "I recently ran in a 10 kilometer race," the blond belter revealed. "I didn't really train for it, but I was able to go out and do pretty well. I like trying to stay in shape, plus running and the martial arts help me use up a lot of my extra energy."

****

Kiss have begun work on their followup to last year's platinum **Animalize.** The band is once again recording in New York with guitarist Paul Stanley handling the production chores. "I really enjoy producing," Paul stated. "It gives me an outlet that's very different from playing rock and roll." The band plans on having the still untitled disc out Sept. 14.

****

During a recent visit to his winter home in Phoenix, Arizona, Judas Priest's Rob Halford was reported to be beside himself with excitement over the band's new album. "He was like a man possessed," a longtime friend related. "I've never seen Rob that way. All he could talk about was the record He kept saying over and over, 'It's just incredible, it's going to change the way people perceive heavy metal.' I don't know exactly what he means, but I'm very anxious to find out."

****

Former Kiss guitarist Ace Frehley has finally gotten his long awaited recording contract, and has taken his band, Frehley's Comet, into the studio to begin work on their first album. Look for an extensive interview with Ace — his first since leaving Kiss five years ago — in next month's **Hit Parader**.

****

Ozzy Osbourne admits that while he was not surprised by the recent defection of drummer Tommy Aldridge to the new band formed by ex-Quiet Riot bassist Rudy Sarzo, he was disappointed by the timing of Aldridge's move. "I was hoping to get into the studio in February, but because of the situation with Tommy I had to wait until April. That delay was very annoying. It didn't affect the quality of the album, but it slowed me down, and I *never* like to slow down."

****

Twisted Sister admit that they're "happily exhausted" following a whirlwind year that saw them blossom from a local joke into one of the biggest bands in the metal world. No

Letter of the Month.

Dear Andy,

What's going on with all these bands from the ancient past getting together again? Don't groups like Deep Purple, the Firm and ELP realize that fans today want young bands they can relate to like Ratt and Motley Crue? Hell, some of the guys in Purple are old enough to be my grandfather. Why don't those old geezers go home and sit in their rocking chairs and give the young lions a chance to roar?

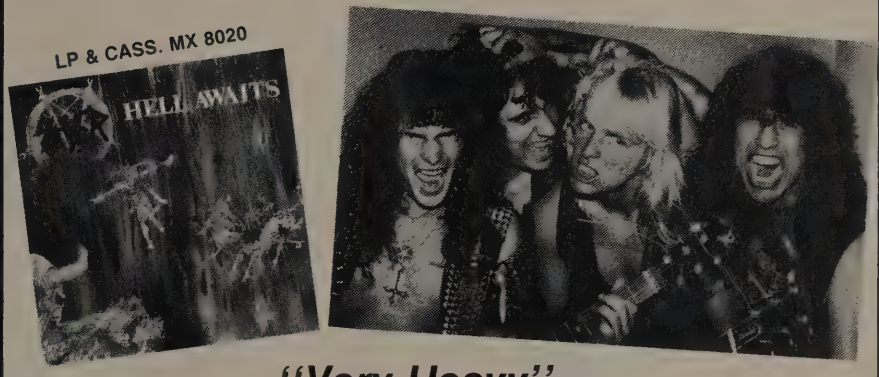
Conrad Johnson
St. Louis, MO

Dear Conrad,

I hate to disagree with a loyal reader, but the rock world is big enough for legends like Deep Purple to coexist with current favorites like Motley Crue. Please remember, if it wasn't for the pioneering bands like Deep Purple, and artists like Jimmy Page and Paul Rodgers, groups like Ratt and Motley Crue may not exist today. One of the strengths of heavy metal is that it has a past as well as a future, and those who fail to acknowledge the contributions of bands like Purple or Zeppelin are not only fooling themselves, but missing out on some great music as well.

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one is happier about the band's change in stature than vocalist Dee Snider. "I love it when the same record company guys who laughed in our faces a few years ago come up and say, 'Hey guys, I always knew you'd make it.' I just try to smile at them and give them a look that will melt their eyeballs right out of the sockets."

****

Rumors continue to persist that Def Leppard's Rick Allen plans on touring with the Sheffield quintet despite the recent injury which saw him lose his right arm. Allen has been practicing with an electronic kit built specially for him by Ludwig, and if he feels he can sufficiently contribute to the band's sound, he has every intention to accompany the Leps on the 1985 world tour. "The members of the band are like a family," a source close to the group stated. "Going on the road without Rick would be very hard for everyone. Whether he can play with them or not, but I'm sure he'll be out there with them."



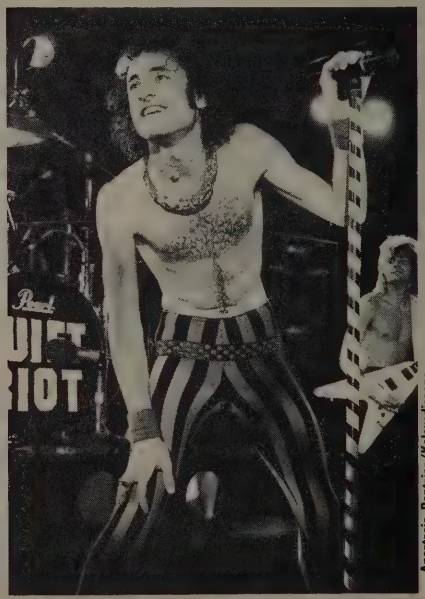
Def Leppard's Rick Allen (far right) may still tour with the band despite his tragic accident.

****

Quiet Riot continue to search for a bassist to replace Rudy Sarzo. Already Dokken's Jeff Pilson and Giuffria's Chuck Wright (who appeared on Quiet Riot's last two albums as a backup vocalist) have turned down the offer by vocalist Kevin DuBrow. "We'll be back bigger and better than ever," the mouth that roared said with typical bravado. "You can mark my words on that."

****

Keep those letters and photos coming! Mail them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. □



Anastasia Pantsios/Kaleyediscope

Kevin "The Mouth" DuBrow: "We'll be back bigger than ever."

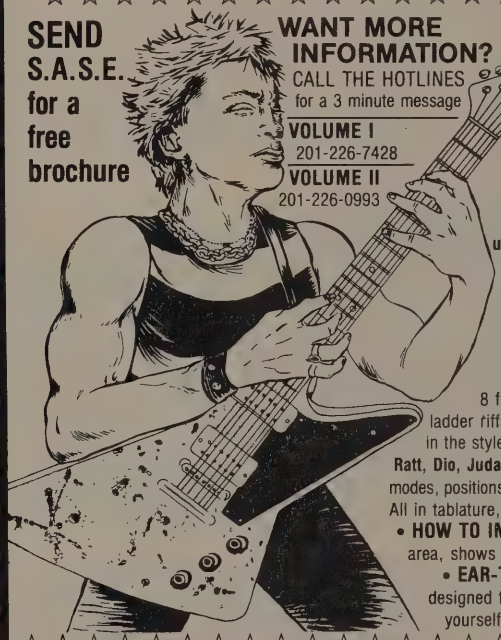
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Bon Jovi (left to right): Richie Sambora, Alec John Such, Jon Bon Jovi, David Rashbaum, Tico Torres.

Mark Weiss

BON JOVI too hot to handle

Jon And Band Turn Up The Heat With **7800° Fahrenheit.**



Jon Bon Jovi

by Andy Secher

Jon Bon Jovi is having the time of his life. After all, when you're young, good looking and successful, the world is supposed to be your oyster, and for this 24-year-old New Jersey native, 1985 promises to be the year that oyster yields a platinum-coated pearl. With his latest LP, **7800° Fahrenheit**, further establishing Bon Jovi as one of the brightest lights in the rock and roll gallaxy, it seems the sky's now the limit for Jon and his band.

"I can't think of anything I'd rather be doing," Bon Jovi said as he flashed a big smile. "I get to see the world and play rock and roll wherever I go. It's a dream come true for me. When I was a kid I used to lie in bed at night and dream about playing the big arenas and having crowds cheering for me. I never imagined all the hard work that it would take to get there, but having a little success is great. It's everything I hoped it would be."

It was only a little over a year ago that Bon Jovi burst upon the rock scene with his self-titled debut album. That disc yielded an instant hit with the FM favorite *Runaway*, a song that gave Bon Jovi national recognition. That success was followed up in quick succession by such singles as *She Don't Know Me*, which proved that behind the attractive image and hard-rocking licks lurked the heart of a gifted songwriter.

"I work very hard on the songs that appear on our albums," Jon explained. "I know some guys who can just sit down any time — morning, noon or night — and crank out a great song in about five

minutes. I'm not like that. For me, every song is a real effort. I have to work my ass off to get material ready for an album. When we come off the road I know that there's going to be one thing in my life for the next month — and that's writing material. For the new album I spent about three solid weeks, with no interruptions, just working on songs. I knew I could do them, it was just a matter of applying myself properly."

One may wonder though, where a strange name like **7800° Fahrenheit** comes from. It surely isn't your conventional rock and roll title.

"I thought it was kind of clever," Bon Jovi stated. "What **7800° Fahrenheit** represents is the melting point of rock. It's a play on words. We're trying to say that we're playing music that's so hot, that it can just melt your turntable away. The record company wasn't thrilled with the title when they first heard it. They wanted something a little more catchy. But when we explained what we were trying to say by using it, they turned around. Now they love it. They've come up with a whole marketing campaign based on the title."

Now that Bon Jovi has finished work on the album, he can return to his first love — the concert stage.

"Our music's so hot it can just melt your turntable."

During 1984, Jon and the group played an estimated 200 concerts, criss-crossing the globe to play shows throughout the United States, the Orient, and Europe. For Jon, in particular, the chance to get on stage in locals around the world was the biggest benefit provided by the success of his album.

"I really like seeing the world," he said. "I hadn't gotten the chance to travel that much when I was growing up, so going to Europe and the Orient was just an incredible thrill. Then to find out that the people in those countries actually knew who I was and what my music sounded like was just unbelievable. It made me want to stay on stage and play all night. Unfortunately, I was the opening act at most of those shows, so my time was limited. But it convinced me that I wanted to go back to those places as often as possible and hopefully, someday, be able to headline and play my entire show."

While Jon expresses interest in headlining as soon as possible, he is a realist who knows the opportunity to do so may still be a year or two away. That fact does little to ruffle Bon Jovi's perpetually smiling visage.

"Hell, that doesn't bother me at all," he said. "I've waited a long time to get to the position I am now, so I'm not trying to rush anything. I'm in this business for the long haul. I don't want to be one of those guys who has a hit, jumps right to the top, then disappears a year later never to be heard from again. I want to make sure my career has a real solid foundation before I begin to take on the added responsibility of being top on the bill.

"I really haven't thought too much about when I want to start headlining," he added. "The fans will dictate that. If this new album becomes a big success, we might try some headlining shows later on in the year. If not, I'm very content to wait until we do our third album. That way I know we have enough material to really put on a good show. We can really excite a crowd when we only have 40 minutes, and I figure we'll be absolutely lethal when we're given a full hour and a half."

While Jon and bandmates Alec John Such (bass), David Rashbaum (keyboards), Richie Sambora (guitar) and Tico Torres (drums), are quite content with their present lot in the rock and roll derby, that by no means indicates Bon Jovi is a band lacking motivation. As Jon was quick to explain, this is one group willing to sacrifice everything, and go through any hardship, in order to succeed.

"We've had a few things happen to us that would really make most bands just throw up their hands and want to quit," Jon said. "The worst thing was right before we started recording this album, all our gear was stolen from our rehearsal hall. I mean everything — they didn't even leave us any guitar strings. The thieves were very destructive, too. Richie found one of his prized guitars — one he really treasured — broken and thrown in the trash. But that only made us buckle down and want to work that much harder. It made us more determined to make it to the top. We figure as long as we're going to play music, we may as well be as successful at it as we can."□





Bruce Dickinson: His interest in the occult and Egyptian mythology sparked the concepts behind Maiden's recent tour.



IRON MAIDEN
fear no evil

Maiden Metal Machine Go Into High Gear With Live Album.

by Adrianne Stone

"Iron Maiden," sniffed the portly record salesman, "they're in the heavy metal section." I followed his finger down the aisle. Chortling, he added, "they're with all the other Satan worshipping freaks." There was no missing the contempt in his voice.

In the seven years since Steve Harris and Dave Murray gathered together their London musician pals and formed the nucleus of what was to become a world famous, arena packing act, they've been accused of being everything from devil worshippers to international drug smugglers.

Of course, nothing could be further from the truth. All of them (except guitarist Adrian Smith) are married, both Nico and Steve have families, and their favorite libation is a simple bottle of beer. Their extracurricular activities include fencing competitions (singer Bruce Dickinson) and soccer matches (both playing and watching). In fact, you couldn't find a more upstanding bunch of individuals if you tried.

Detractors insist that the five piece unit are bad role models for the youth of America. Surely, with their vociferous concerts, replete with flashy bright lights, thrashing guitars, mammoth mummies and various symbols of ancient Egypt, they present a musical image that is in sharp contrast to their true-life domesticity. After all, what do pyramids, bandage-swathed giants and Spandex-clad British rock and rollers *really* have in common?

In the case of Iron Maiden, the denominating factor is that all three elements are larger than life aspects of their world traveled show. For example, community leaders and religious figures would be surprised to hear that long-haired, tattooed, Spandex 'n' sneakered bassist Steve Harris is the happily married father of an infant girl. After a show, Steve *does not* go to the local opium den to shoot his veins with the latest intoxicant (as some of these so-called "experts" would have us believe). Instead, he'll opt to venture into the cosmopolitan night to investigate the club scene — or simply return to his hotel and call his wife overseas. "She lives in a house in the suburbs, right near my mum's, so she's real close to our relatives," explained Harris. "That way at least I'm confident she's safe while I'm away." Not exactly the words of a brash, inebriated, Satan worshipper, huh?

In fact, during Maiden's recent world tour, Mr.



Ross Halfin/Photofeatures, Intl.

Iron Maiden (left to right): Adrian Smith, Nicko McBrain, Bruce Dickinson, Steve Harris, Dave Murray.

Harris often seemed to be suffering from a severe case of homesickness. "We've traveled all over the world, but there's no place like England. It's home to us. But, right now, I'm doing what I've always wanted to do and there are certain sacrifices we have to make. This is just one of them. But, we try to fly our families over for some of our bigger gigs."

Indeed, during their last stopover in New York, the entire band flew their wives, their kids and other assorted family members over the Atlantic for a mini-vacation. The scene at the hotel often resembled a daycare center, what with all the howling, diaper-clad infants and Tonka toys lying about.

"I didn't have time to get myself expelled from school until my senior year."

As for their favorite pastime, the band is so sports-minded that Steve had even considered becoming a professional soccer player at one time. "When I was growing up in London, the only escape for kids who didn't want to work in a factory was to either play in a band or join a football team." Steve wasn't really sure what he wanted at that time, so he played soccer as often as possible ("I even tried out for my favorite team, but I didn't make it.") and worked on perfecting his music whenever he could spare the time. By day, he found work as a truck driver. Fortunately, things for Iron Maiden began to gel before that stint became permanent.

As for their education, the Maiden men are all well schooled — in fact vocalist Bruce Dickinson attended a military-type academy where he was so overworked he recalled, "I didn't even have time to get myself expelled until my senior year. We had everything figured out for us. We'd study, we'd go to class, or gym, or our meals and then we'd be so tired by lights out that we were grateful to hit the sack."

So, you see, it isn't as though the boys from Maiden were a bunch of misfit morons who happened to pick up a guitar and pine for the spotlight. In fact, what with all the uproar these days about the education American teens do not accumulate, one might turn to Iron Maiden for a bit of a history lesson.

Their songs, never simplistic to begin with, have subject matter from tomes of literature that the boys favored and later put to melodies. "Anybody can write a simple song," asserted Steve, "but when I think that thousands of kids might have gone out and bought **Dune** by Frank Herbert just because they heard our song, *To Tame A Land,* which was based on the book, I feel proud that I've done something that had a positive effect. Of course, when I write, I don't think of these things — it's only afterwards when kids come up to me and say, 'Yeah, that book **Dune** was really good. Thanks for turning me on to it' that I can really appreciate the aftereffects of our work."

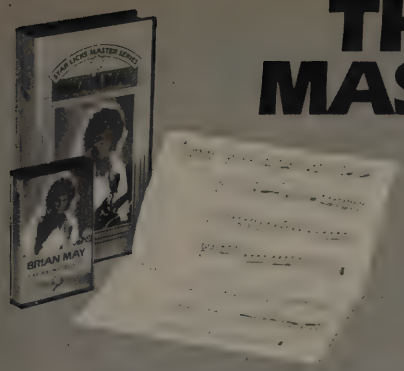
This much said, it's a wonder that there are still people who protest these artists and denounce their values. "People see meaning where it doesn't exist," chuckled Bruce, shaking his head disbelievingly. "When we lobotomized Eddie (their zombie-like mascot) and brought him on stage, it was all in fun ... just like everything we do. People are just so uptight, if they'd learn to relax, the world wouldn't be in such a confused state and people would see that what we do is entertain."

...I wonder if the pudgy record salesman knows what he's missing.□



Steve Harris

Frank Torton



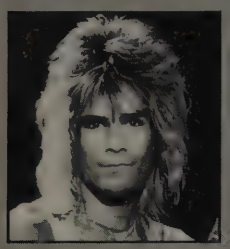
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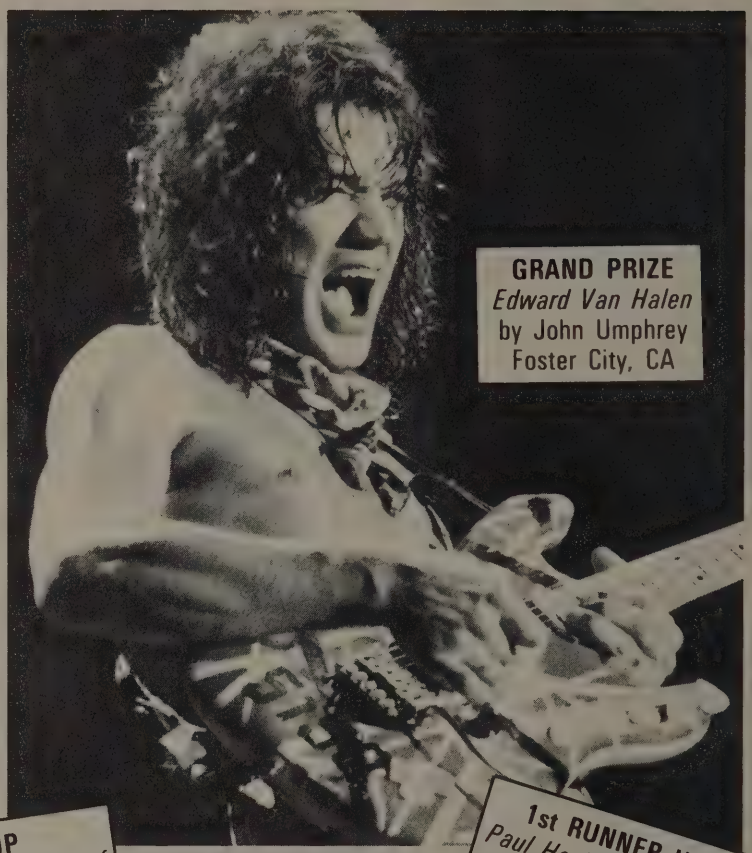
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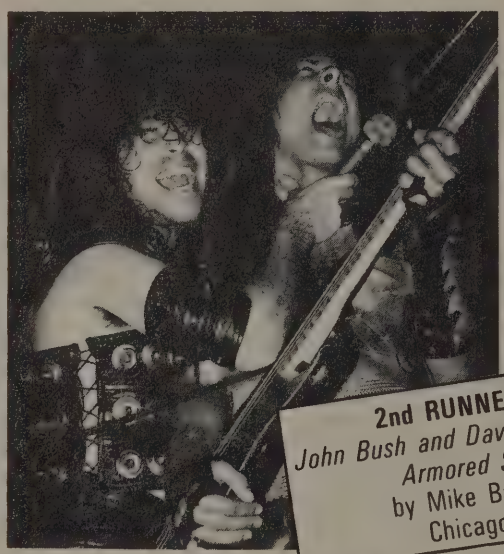
Black and White Results

Back in the February issue we announced *Hit Parader's First Annual Photo Contest.* Now we give you some of the results — but first, we'd like to thank everyone who entered. We received thousands of entries, most of them excellent.

This month we are running the winners of the black and white competition; next month we will present color results. The photos were judged by *Hit Parader's* standards; clarity, expression, and excitement generated. Although we are only printing the winning black and white photographs in this issue, other quality pictures entered in the contest will appear in later issues of *Hit Parader's* magazines.

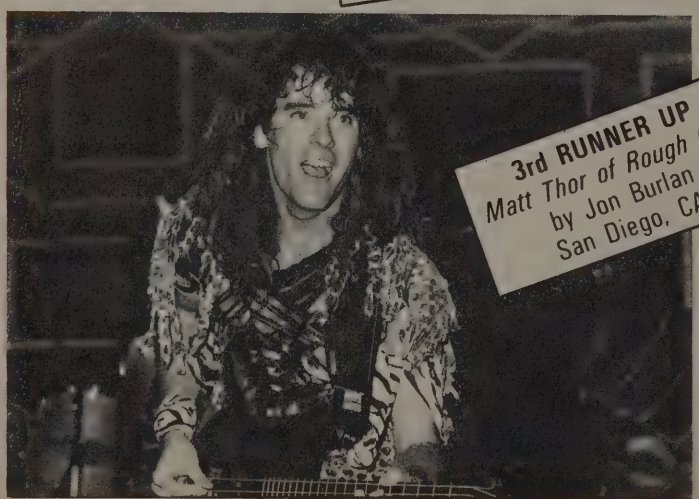


GRAND PRIZE
Edward Van Halen
by John Umphrey
Foster City, CA

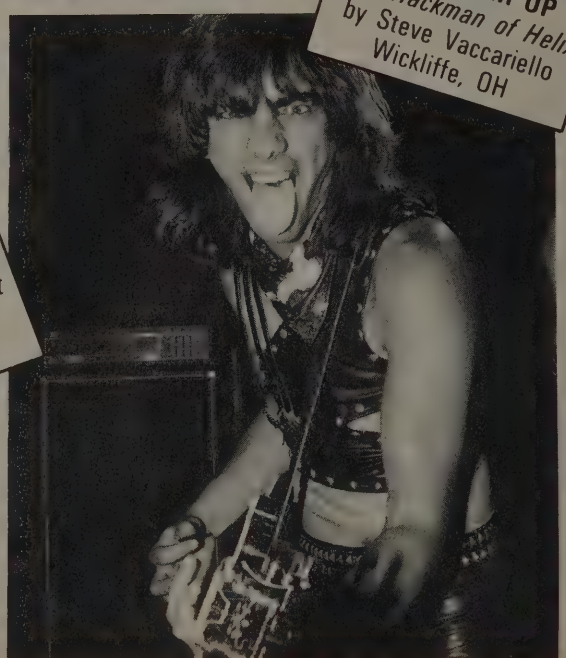


2nd RUNNER UP
John Bush and Dave Pritchard of Armored Saint
by Mike Barwacz
Chicago, IL

1st RUNNER UP
Paul Hackman of Helix
by Steve Vaccariello
Wickliffe, OH



3rd RUNNER UP
Matt Thor of Rough Cutt
by Jon Burlan
San Diego, CA



RATT

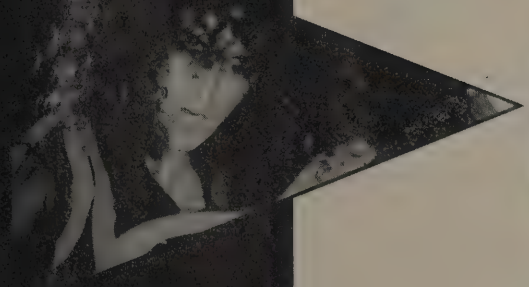
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Helix never say die

Canadian Quintet Let It Rip On **Long Way To Heaven.**

by Andy Secher

"I've never liked it when people categorize us," Helix's blond vocalist Brian Vollmer said with a gap-toothed smile. "I've heard people call us everything from a blues band to a heavy metal group. As far as I'm concerned the only category we can fall under is rock and roll. We are a rock and roll band, and we're proud of it. After that, any sort of classification is worthless. Helix is the band that doesn't fit into the standard mold."

True to Vollmer's words, Helix has emerged as one of the most enigmatic groups currently residing on the hard rock scene. The band's tight, melodic, yet extremely volatile sound has placed them in a musical netherworld that exemplifies neither the black leather nor the satin pants school of metal madness. As shown on their last album, **Walkin' The Razor's Edge**, and their latest LP, **Long Way To Heaven**, Vollmer, guitarists Paul Hackman and Brent Doerner, bassist Daryl Gray and drummer Greg Hinz have strived to create a sound and style all their own. And while the band may not be the most original group on the face of the planet, Vollmer swears that one day Helix's music will be as instantly recognizable as anyone's.

"If I had to compare us to any group out there today, maybe it would be Van Halen," he said. "I'm not comparing us musically as much as I'm saying that our attitudes are the same. We want to be different. We want people to hear our music and know who it is right away. That's why we'll never dress in all the leather and play the same three chord riffs that so many bands seem to get off on.



Douglas Brown

Helix: "If you had to compare us to any group today, it would be Van Halen."

Helix have never been 'joiners.' We have no interest in jumping on the so-called heavy metal bandwagon. We want to become recognized not for doing something outrageous on stage, but for writing the best songs around, and putting on the best show we can."

While such songs as the anthemic *Rock You* have done much for establishing Helix as a group with a distinctive sound and approach, the band has yet to fully cash in on their quest for individuality. Hailing from Canada, rather than the L.A. or London metal factories, the group has slowly, but surely, built their career. It hasn't always been easy. In fact, the band's first two LPs, released only on a small Canadian label, were so hard to find that the band ended up selling them from the stage after each of their concerts. This slow and steady rise to fame has deprived Helix of the sudden impact achieved by the likes of Ratt and Motley Crue.

"It does bother me that we're taken for granted by a lot of people," Hackman explained. "We're not the hot new kid on the block like some of the West Coast bands have been, and that's hurt us as far as recognition goes. We don't have the flashy image or the guitars that squirt blood, but we've been able to build a very strong foundation for our career. We've crisscrossed North America dozens of times now, and while we may be fairly new to most people, that kind of experience is hard to beat."

"We have certain hurdles to overcome," Vollmer added. "We know that there's a lot of great music around right now, and you have to be very special to pick up on you. But I'd be very surprised if Helix isn't a headlining band after fans get into this album. I don't want to sound pompous when I say that, but I honestly believe that when people get tired of looking at all the leather and studs, they'll look for a rock and roll band that has good songs, and Helix will be there waiting for them. I'm not saying we're going to be the next big thing, but anyone who gives us a chance won't be disappointed." □



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Van Halen

Neil Zlozower



Answer Readers' Mail

Boys night out (left to right): Alex Van Halen, David Lee Roth, Michael Anthony, Edward Van Halen.

HOLLYWOOD KNIGHTS ANSWER THE QUESTIONS OF **HIT PARADER** READERS.

Love 'em or hate 'em, Van Halen have proven to be one band that are simply impossible to ignore. Throughout their decade-long reign over the American hard rock scene, guitarist Edward Van Halen, vocalist David Lee Roth, bassist Michael Anthony and drummer Alex Van Halen have shown that humor and outrage are just as important as instrumental dexterity in winning and keeping a dedicated following. Now, as the boys from L.A. prepare to unleash their next vinyl venture, we present Van Halen answering the questions that *Hit Parader* readers have asked.

Dear David Lee Roth,

I was worried when you did your solo record, **Crazy From The Heat**, that you were planning on leaving Van Halen. Did you ever want to do that? And if you did, why? You're already in the best band in the world, what more would you want?

Rachel Grant
Las Cruces, NM

DAVID LEE ROTH:

Crazy From The Heat was my way of showing that I was just relaxing on the beach one day when I had an idea to do a record because I had nothing better to do. I never wanted the record to be viewed as a solo album or anything. That's why I only did an EP. I figured if I was going to do a whole album, that would be like saying, "Hey I can do everything myself — I don't need anyone else." That's totally untrue. I know what a great band Van Halen is, and since I was one of the group's architects I wasn't about to throw it away.

Dear Edward Van Halen,

We've all heard so much about your home recording studio. I'm fascinated to know how Van Halen songs come together. Do you work out entire arrangements there or do you only work out basic ideas?

Rick Hansen
Bismarck, ND

EDWARD VAN HALEN:

I have a studio in my home because I really enjoy making music whenever I feel like it. A lot of the


David Lee Roth

music on Van Halen's albums comes out of what I do there, but there isn't any specific formula as to what part of a song arrangement I'll have worked on. The song *1984*, for instance, was an hour long synthesizer number. By the time we ended up editing it for the album, only about a minute remained. I'm getting more and more involved in musical experimentation, but not all of that is geared towards Van Halen music. Sometimes I'll push the band to try something a little more adventurous than what we've done before, but I know what is Van Halen music and what isn't.

Dear Michael Anthony,

I've heard that you're a classically trained musician. What instruments do you play in addition to bass, and do you consider classical training important for a hard rock musician?

Thomas Nelson
New Haven, CT

MICHAEL ANTHONY:

Yes, I am classically trained, and in some ways having a background like that does help, even if you're a hard rock player. When you play in a band with someone like Edward, obviously your ability to improvise and show what you can do is limited a little. But I do get my solo, and a lot of the stuff I play then has its basis in things I learned in jazz improvisation classes. I really don't play anything but the bass today, but when I was growing up I played piano and the trumpet, which was the instrument my father played.

Richard Aaron/Star File Photos



Edward Van Halen

Dear David Lee Roth,

I'd really like to know what hobbies you have besides playing rock and roll?

Michelle Simkins
Oklahoma City, OK

DAVID LEE ROTH:

I don't know if you could call what I do having hobbies. They're all just part of being me, so there's no conscious thought like, "Oh, today I'd better drive my low rider." It's just something I do because I enjoy it — so does that make it a hobby? Other things I like to do is go to all sorts of clubs so I can check out what's happening in music. I practice the martial arts, which really helps me with some of the things I do on stage. They're a great way of limbering up. I also travel a lot when the band is off the road. I have a bunch of friends who call themselves the Jungle Studs, and we travel to these exotic spots all over the world. We went to the Amazon two years ago, and last year we went to New Guinea. We were the first white guys since 1951 to visit some of the tribes there.

Dear Alex Van Halen,

On stage you have four bass drums. Now, I know that some of them are there for show, but don't you know how intimidating a kit like that is for a young drummer like me? Do you really use all the gear you have on stage?

Bill Garnett
Houston, TX

ALEX VAN HALEN:

Van Halen has always been about being bigger and better than anybody else. If someone tours with amps 20 feet high, you know the next time we go on the road our amps are going to be 30 feet high. It's a game, but it's all done in fun. Obviously I can't play all four bass drums at one time, but they are all functional, and I do play them during the show.

Dear Edward Van Halen,

How did you first get into playing the guitar? Was it something you wanted to do all your life?

Bernard Walker
New York, NY

EDWARD VAN HALEN:

Actually the guitar was the third instrument I played. My father was a professional musician, and he had Alex and I studying the piano when we were kids living in Holland. I really didn't like the piano that much, but I do appreciate my knowledge now. When we moved to California, I started a paper route so I could save up enough money to buy a set of drums. I really like the drums, but after I got them, I found out that Alex could play them better than I could. He had a guitar, so we traded instruments.

Dear Michael Anthony,

Does it bother you to know that most of the attention in Van Halen goes to David Lee Roth and Edward Van Halen? I play bass in a band, and I know how important a bassist is — even if he doesn't get as much attention as he should. How do you handle the lack of recognition?

Mike Thomas
Milwaukee, WI

MICHAEL ANTHONY:

Sometimes it frustrates me a little, but that was true more in the beginning than today. In Van Halen we all have our chance to shine on stage, and in the studio I know that I'm helping the band sound good, and that gives me enough satisfaction. The thing I find a bit more frustrating is not being able to play the types of music I like all the time. Sometimes the other guys will say to me, "Hey, why don't you just play this?" I'll just smile and say, "Okay, whatever you want." That doesn't happen too often, but I must admit that every now and then I'd really like to do something different.□



Dee Snider

by Don Mueller

Each month *Hit Parader* sojourns back in time with a rock and roll celebrity. This month's time traveler is Twisted Sister's inimitable Dee Snider.



Dee Snider: "I've always wanted to do things my own way."

Rebellion has always been a word near and dear to the heart of Twisted Sister's Dee Snider. Growing up in a middle-class community on Long Island, Dee always knew he was a little different from the people whose main ambition in life was to grow up and take over the family business. If anything, Dee's ambition was to grow up and *burn* the family business.

"There was always a lot of friction between me and my dad," Snider recalled. "It was nothing really serious — just the standard rock and roll thing of him wanting me to act a certain way and me telling him to shove it. I've always been somewhat of an individualist, even when I was a kid playing in the park. I wanted to do things my own way, and when people told me I couldn't, I just said to them, 'Stick around man, and you'll see if I can do it or not.' I may not have always pulled it off, but I always tried."

Dee's rebellious nature led to the standard difficulties in school. As he remembers, a list of his academic problems read like a basic primer on what *not* to do in high school. "I was a rock and roller," Dee stated. "That meant staying up late, sneaking an occasional smoke or two and generally disrupting things any way I could. I remember one teacher in particular who thought I was such a nice young boy. Then one summer I grew up a lot, and when I went back to classes in September, she looked at me and couldn't believe her eyes. It was like I had turned into a monster while she wasn't looking."

Determined to be in a band, Dee gigged with a variety of local groups before finally hooking up with Twisted Sister in 1978. The band had already been around for a few years by the time Dee joined, their roster was in a constant state of flux. When Snider came in he decided to shift the band's visual focus towards the groups he had grown up listening to and admiring — Alice Cooper, T. Rex and Slade.

"Those were the bands that really had a big influence on me. I loved what Cooper was doing. He was combining great music with incredible showmanship, and I realized that's what I wanted to do too. Nobody else was doing that at the time, but I never figured we'd go quite as far as we did. We started off fairly tame — using some makeup and rouge. Then we started wearing ladies' dresses, and that's when things really started to get weird. We became the band that everyone loved to hate."

Despite their ever-growing reputation as a Long Island club favorite, Twisted Sister couldn't attract any record company interest. When label executives would journey out to see the band perform in front of a packed house of 3,000 fans, they would dismiss the group as merely a regional phenomenon. Obviously, the situation began to affect Dee and the boys.

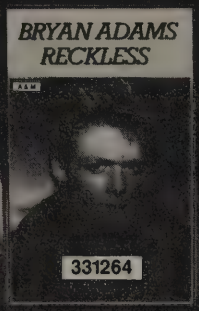
"We didn't know what to do to get a break," Snider explained. "We knew if we could appeal to a New York audience — the toughest, most critical audience in the world — we'd have no trouble with anyone else. The record company guys in their pinstriped suits and narrow ties didn't want to hear any of that. They thought they knew what the people wanted to hear. That's how we ended up with disco.

"We did everything to wear those suckers down, but nothing worked," he declared. "We finally gave up and went to Europe because some friends of ours said that England would be far more receptive to what we were doing. They were right. It took us only about a month to get a record deal over there."

The rest, as they say, is history. From those humble beginnings Twisted Sister rapidly grew to become one of the most successful hard rock bands in the world. But Dee refuses to ever forget the early days and the struggle the band had to endure to reach their present stature.

"Everywhere I go these days I run into people who remember us from the Long Island club days," he said. "They always tell me, 'I knew you guys would make it.' Sometimes I think that the only ones who really believed we'd be successful were the guys in the band. The thing I enjoy is when the same record company guys who laughed in our faces five years ago come up and slap me on the back. I just give them a smile and a look that would melt their eyes out. I'll never forget what it took for us to get here."□







THE BIG 1¢ STEAL!



326629 Bruce Springsteen — Born In The U.S.A. (COLUMBIA)

335158* GRAHAM PARKER & THE SHOT — [illegible] (ELEKTRA)

334417 ERIC CLAPTON — BEHIND THE SUN (WARNER BROS./DUCK)

335083* KURTIS BLOW — EGO TRIP (MERCURY)

333799* ORIGINAL SOUNDTRACK — PORKY'S REVENGE (COLUMBIA)

333393* LOS LOBOS — HOW WILL THE WOLF SURVIVE (SLASH/WARNER BROS.)

332965 DAVID ALLAN COE — DARLIN', DARLIN' (COLUMBIA)

331157 ANNE MURRAY — HEART OVER MIND (CAPITOL)

331009* JEFFREY OSBORNE — DON'T STOP (A&M)

330795* JIMI HENDRIX — Kiss The Sky (WARNER BROS.)

330175 CULTURE CLUB — WAKING UP WITH THE HOUSE ON FIRE (VIRGIN/EPIC)

329664 WYNTON MARSALIS — Hot House Flowers (COLUMBIA)

328955* DIO — The Last In Line (WARNER BROS.)

328948 SHEILA E. — IN THE GLAMOROUS LIFE (WARNER BROTHERS)

328906 EXILE — KENTUCKY HEARTS (EPIC)

328484* WHITESNAKE — SLIDE IT IN (GEFFEN)

328930* JOHN WAITE — NO BRAKES (EMI/AMERICA)

328534 THE NITTY GRITTY DIRT BAND — PLAIN DIRT FASHION (WARNER BROS.)

324632 JUDAS PRIEST — DEFENDERS OF THE FAITH (COLUMBIA)

324582 VAN HALEN — 1984 (WARNER BROS.)

323915 BILLY IDOL — REBEL YELL (CHRYSALIS)

329699 THE FIXX — PHANTOMS (MCA)

329631 RICKY SKAGGS — COUNTRY BOY (EPIC)

330845 PAT BENATAR — TROPICO (CHRYSALIS)

331231 REBA McENTIRE — My Kind Of Country (MCA)

330944* GENERAL PUBLIC — ALL THE RAGE (I.R.S.)

331975* OINGO BOINGO — [illegible] (MCA)

331645 MADONNA — LIKE A VIRGIN (SIRE)

334474 THE WHITES — Whole New World (MCA/CURB)

334383* SANTANA — Beyond Appearances (COLUMBIA)

332395 RICKY SKAGGS — [illegible] (EPIC)

332387* JACK WAGNER — ALL I NEED (QWEST)

331892 BARBRA STREISAND — EMOTION (COLUMBIA)

332957* [illegible] — METAL MANIA (COLUMBIA)

331249 RAY STEVENS — "HE THINKS HE'S RAY STEVENS" (MCA)

323774 KENNY ROGERS — 20 Greatest Hits (LIBERTY)

325845 SCORPIONS — Love At First Sting (MERCURY)

323162 GENESIS (ATLANTIC)

320630 QUIET RIOT — METAL HEALTH (PASHA RECORDS/CBS ASSOCIATED)

317149 DAN FOGELBERG — GREATEST HITS (FULL MOON/EPIC)

320499 THE POLICE — SYNCHRONICITY (A&M)

322933* EDDIE MURPHY: — COMEDIAN (COLUMBIA ENTERTAINMENT)

332890 DAN FOGELBERG — High Country Snows (FULL MOON/EPIC)

319822 DAVID BOWIE — LETS DANCE (EMI/AMERICA)

306225 AEROSMITH'S — GREATEST HITS (COLUMBIA)

318550 DEF LEPPARD — PYROMANIA (MERCURY)

334896* The Velvet Underground — VU (VERVE)

318071 LED ZEPPELIN — CODA (SWAN SONG)

333971* MARY JANE GIRLS — ONLY FOUR YOU (GORDY)

315895 STRAY CATS — Built For Speed (EMI/AMERICA)

327296 HANK WILLIAMS, JR. — MAJOR MOVES (WARNER BROS./CURB)

326512 NIGHT RANGER — Midnight Madness (MCA)

334359* BARRY GORDY'S — "THE LAST DRAGON" ORIGINAL SOUNDTRACK (MOTOWN)

334367* WILTON FELDER — SECRETS (MCA)

328302* TINA TURNER — PRIVATE DANCER (CAPITOL)

334888* VAN MORRISON — A Sense Of Wonder (MERCURY)

335059* THE BLASTERS — HARD LINE (SLASH/WARNER BROS.)

335042* KEEL — The Right To Rock (GOLD MOUNTAIN)

333351* ACCEPT — METAL HEART (PORTRAIT)

332403 TRIUMPH — THUNDER SEVEN (MCA)

333013* KLYMAXX — MEETING IN THE LADIES ROOM (MCA/CONSTELLATION)

331215 JOHN CONLEE — "BLUE HIGHWAY" (MCA)

330241* AC/DC — '74 Jailbreak (ATLANTIC)

329938 TALKING HEADS — Stop Making Sense (SIRE)

323675 OZZY OSBOURNE — Bark At The Moon (CBS ASSOCIATED LABELS)

327304 THE JACKSONS — VICTORY (COLUMBIA)

327908 SCANDAL — WARRIOR (COLUMBIA)

321976 AC/DC — Flick Of The Switch (ATLANTIC)

319962 LOVERBOY — KEEP IT UP (COLUMBIA)

328237 RAY CHARLES — FRIENDSHIP (COLUMBIA)

312314 CHICAGO'S — GREATEST HITS, Vol. 2 (COLUMBIA)

319624 ZZ TOP — ELIMINATOR (WARNER BROS.)

314047 ASIA (GEFFEN)

318154 DURAN DURAN — RIO (CAPITOL)

306241 THE DOORS — GREATEST HITS (ELEKTRA)

254995 BEST OF THE BEACH BOYS (CAPITOL)

321380 Barbra Streisand's — Greatest Hits, Vol. 2 (COLUMBIA)

325852 RUSH — GRACE UNDER PRESSURE (MERCURY)

323279 BARRY MANILOW — Greatest Hits, Vol. 2 (ARISTA)

329904 JOHN SCHNEIDER — Too Good To Stop Now (MCA)

330878 CHAKA KHAN — I FEEL FOR YOU (WARNER BROS.)

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307447 / 397448 Lynyrd Skynyrd Band — GOLD & PLATINUM (MCA)

326173 / 396176 STYX — CAUGHT IN THE ACT LIVE (A&M)

333039* BRONSKI BEAT — THE AGE OF CONSEMT (MCA)

305359 / 395350 Bruce Springsteen — THE RIVER (COLUMBIA)

312173 / 392175 DIANA ROSS — All The Great Hits (MOTOWN)

333070 LRB — PLAYING TO WIN (CAPITOL)

324848 / 394841 PRINCE — 1999 (WARNER BROS.)

331579* / 391573 ERIC CLAPTON, JEFF BECK & JIMMY PAGE — WHITE BOYS BLUES (COMPLEAT RECORDS)

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Celebrity rate a record

by Charley Crespo

Peter Baltes and Wolf Hoffman of Accept always make a point of catching up on their rock and roll while on the road. They say that while they're home in Germany, they are usually so busy with recording sessions and rehearsals that they hardly ever find the time to pick out a record, sit down and listen to it. On the road, however, tapes play constantly on the tour bus and radios blare in hotel rooms.

We recently caught up with Peter and Wolf while they were in New York for a concert appearance. We asked them to pick out a few 45s from a pile of recent releases and give us their impressions. Not selected was their own single, *Midnight Mover,* from the Metal Heart **album.**

Just Got Lucky,
Dokken

Peter: Not bad, but typically American sounding. The guitar sounds strange.
Wolf: I like the chorus with all the backing vocals, but it takes too long to get there. It's boring before the chorus — and that's the only thing there is to jump on. They've been to Germany and we're more or less personal friends of theirs. Their guitarist, George Lynch, is great.

Julia,
Eurythmics

Wolf: I expected more than this. They've done better. They're always trying to do unique things, especially with their voices. They're experimenting all the time, and usually I like that, but this is too simple. I'd need to be in the mood for this.
Peter: Her voice is great. They always have good arrangements with strings and everything.

Forever Man,
Eric Clapton

Wolf: I like that one. It's well thought out and honest. I like the way he plays guitar, which is very effective. It gives a positive feeling to the song.
Peter: It's very relaxed, and the band is very tight. It's a typical Clapton sound.

Don't Come Around Here No More,
Tom Petty & the Heartbreakers

Peter: The sitar sound on the guitar is interesting. I missed the rhythm; I would have expected the drums to come in, but it doesn't. No, it's not good. They tried to do something commercial, but it isn't. It's soft pop. He made good songs for a long time, but this is not good.

Somebody,
Bryan Adams

Peter: Oh, yeah, I love that. It's very relaxed playing. The band is so tight. He's known in Germany as the new American hero. Is he playing the lead guitar fills? I love it. It's very relaxed, very easy, tight, very simple but very good. Ten points. I love his gruff voice.

Smalltown Boy,
Bronski Beat

Peter: This is good. The first time I heard this song, I thought it was a girl. It was unbelievable. When I saw their picture in the magazine, I thought they'd play very difficult music, but they don't. A lot of English bands sound like this, but they're the best.
Wolf: Very good. I like them, and I like that they come out and say they're gay.

Can't Fight This Feeling,
REO Speedwagon

Peter: I love their slow songs, the way they start low with a piano and then the band falls in with a big sound. It reminds me of Boston's first album. It's commercial. It's full of feeling; they put a lot of emotion in their songs. It's a good tune to sit with your girlfriend and dream about love. It's a typical REO Speedwagon song. I like it. Very good.

Some Like It Hot,
The Power Station

Peter: It's very interesting because of the percussion. It has a very live sound, especially the drums. The bass sounds very good.
Wolf: It has typical Duran Duran elements. I like Duran Duran and Robert Palmer's music better separately. It's not bad. Pretty catchy. It's more rhythm-oriented than melody. I'm sure it's good for the radio.

Life Is Too Lonely,
Stone Fury

Peter: The same as Dokken's song; the chorus is not bad, it just takes too long to get to it. It's nothing special.
Wolf: It's overproduced, and there's nothing essential in it. It's okay to be overproduced like the Cars or Def Leppard, but you have to start with a good composition. I don't see that here. It's too simple, not tricky enough.

The Ooh Ooh Song,
Pat Benatar

Peter: This is totally different from what she did before, they were much better songs. This sounds like an old rock and roll song. It's a joke. No points.
Wolf: We have one of her tapes on the bus, the one that has *Hit Me With Your Best Shot.* We listen to it all the time. This is not bad, but nothing special.□

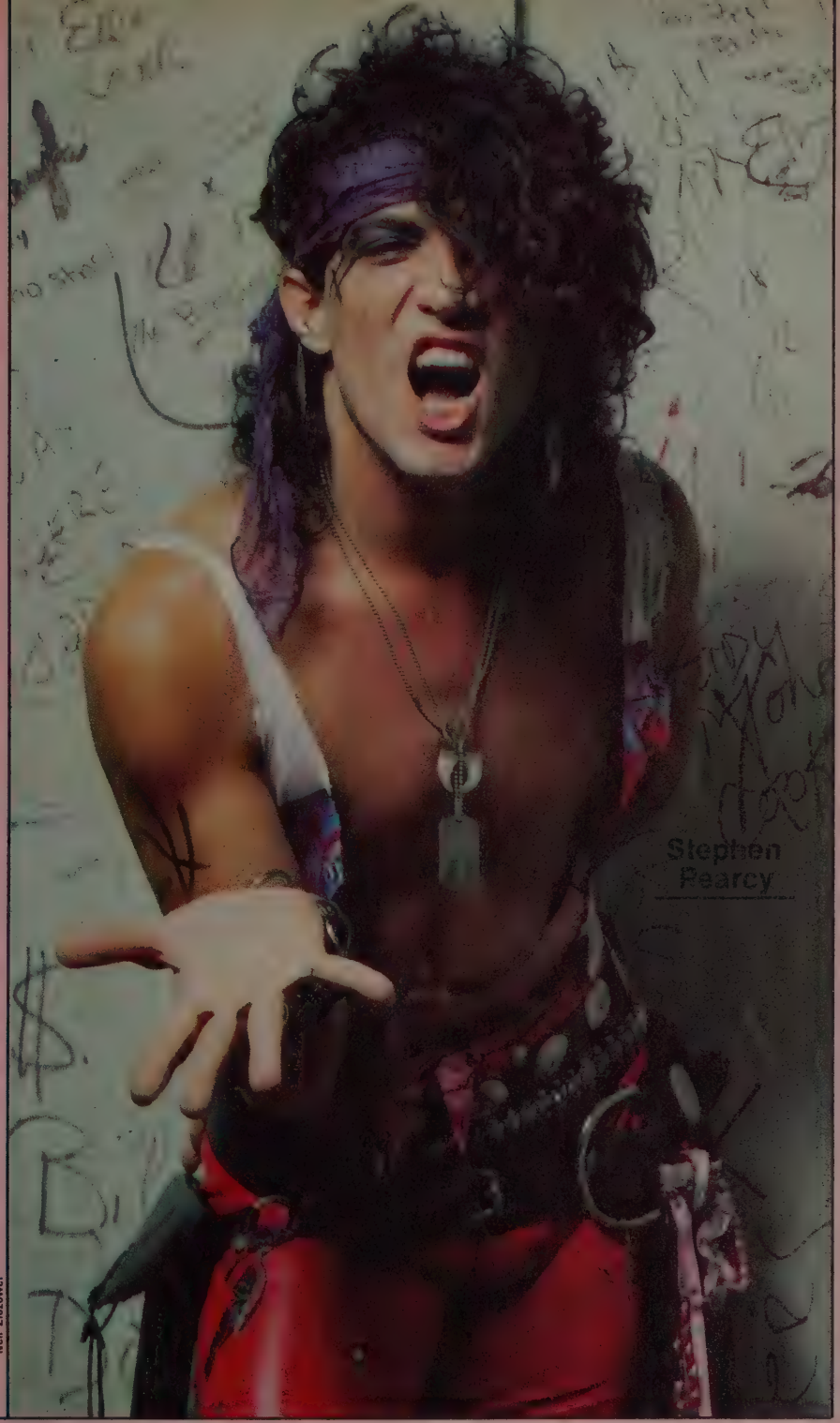


Debra Trebitz

Accept's Wolf Hoffman and Peter Baltes: "This Pat Benatar song is a joke."

RATT

leaders of the pack



Neil Zlozower

Ratt Patrol Go For Broke With **Invasion Of Your Privacy.**

by Paul Hunter

In many ways, Ratt is the perfect band for the mid-1980s. Mixing an unerring pop feel with a solid riff-rock foundation, this West Coast quintet has developed a sound, as well as a look, that's instantly caught the fancy of rock fans everywhere. Now with the release of their second LP, *Invasion Of Your Privacy*, vocalist Stephen Pearcy, bassist Juan Croucier, drummer Bobby Blotzer and guitarists Warren DeMartini and Robbin "King" Crosby have solidified their foothold in the rock stratosphere. We recently had the opportunity to talk with Pearcy and Crosby about the ingredients that led Ratt to instant stardom.

Hit Parader: Is there one particular quality that you believe has made Ratt successful?
Stephen Pearcy: It may sound too simple, but it's the music. A lot of people have gotten so caught up in the lifestyle and the wildness of a lot of groups that they forget to realize that what goes on a record or what gets played on the radio is music. I don't think a band's look can make you successful — it's got to be the songs you write. Ratt is one of those bands that puts a lot of effort into the songs we do.
Robbin Crosby: Another thing is that everyone can tell we're having a good time. People pick up on that. They see you having fun and they say to themselves, "Hey, I want to have


Robbin Crosby

a good time too." When the fans come to one of our concerts we do our best to make it a big party, and that carries over to the records as well.

HP: It's been said that Ratt parties about as hard as any band around. How true is that?
RC: We like having a good time, none of us are going to deny that. But we take making music very seriously. Making music that has a "good time" feel to it can be hard work. We didn't just walk into the studio and crank the new album out in a couple of hours. There was a lot of preproduction work, and a lot of time spent in the studio. Of course, with Ratt that preproduction time was spent in Hawaii, so even when we work we know how to do it with a little style.
SP: If we partied as hard as everyone thinks, we wouldn't be able to stand up at this point. We like sex, and we like getting loose after a show, but sometimes the biggest partying we'll do for a day is playing with some model cars in the hallways of an arena before a concert. That's not exactly depraved rock and roll craziness, is it?

HP: But come on, guys! What about the stories about Robbin being kidnapped by Motley Crue and being "forced" to party with a bus load of women all night?
RC: The guys in Motley Crue are good friends of mine. Don't get the idea that we're trying to be saints. It's just that we've seen too many stories written about other bands which talk only about how wild the guys are. We'd like the stories written about us to concentrate more on the music.

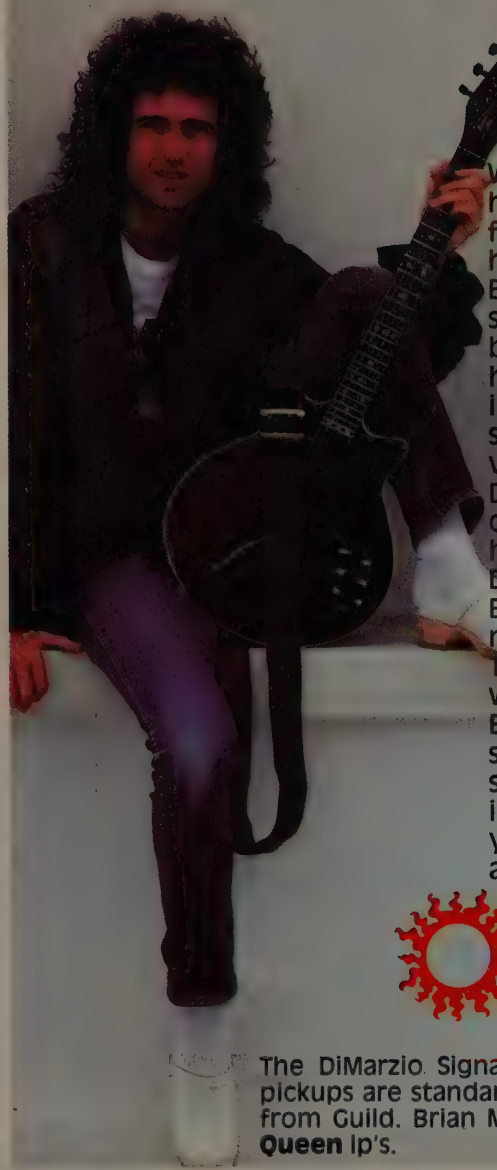
HP: Okay, I can take a hint. Robbin, tell us about the new music.
RC: I have absolutely nothing to say (laughs). Really, the new album is great. It's a lot more exciting than **Out Of The Cellar** was. There's a cohesiveness to the music that's different from last time. When we did **Out Of The Cellar** we were a fairly new band and we were still trying to find out how we could work with one another and who would have to assume what responsibilities in the songwriting and recording process. This time we pretty much knew what our strengths and weaknesses were, and we did our best to eliminate all the weaknesses.
SP: **Invasion Of Your Privacy** has a lot more spontaneity to it. A lot of the things on the first album were sterile sounding. That was something we wanted to get away from. It's hard to say that an album which sold more than two million copies didn't capture Ratt's sound, but that was the case with **Out Of The Cellar**. Anyone who saw us live last year knows that the music was a lot more rocking on stage than it was on album. This time we wanted to make the album as exciting as Ratt is on stage.

HP: What does the title **Invasion Of Your Privacy** mean?
SP: That was a term I came up with a long time ago. To me it's what this band is all about. We've climbed out of the cellar to invade your privacy. We're a little bit rude, and a little bit cocky, which is the way a rock and roll band should be, and what we do with our albums and concerts is come into your home, or tour your town — as the case may be — and shake things up a bit.

HP: Ratt has caught a bit of heat over the last year from people who say that you've "borrowed" a lot of your sound and style from other groups. How have you reacted to that?
RC: It's never bothered me too much. Just because we're successful, people naturally want to take you apart and find out what makes you tick as a person and as a band. We've never been troubled by that.
SP: That sort of stuff has really died down now. Sure, I've heard people say that we sound like Aerosmith or some other group, and that we dressed a certain way because of some other group. But that really isn't true. We're influenced by what's gone on in rock and roll over the years because we're all big fans, but we never went out of our way to copy anybody.

HP: You mentioned your influences. Who have you listened to over the years?
SP: Probably the same people I listen to today. I love Priest, and I've always listened to people like Sabbath and Aerosmith. I'm a hard rock fan. I can't understand the guys who play rock and roll who say they only listen to classical music or John Denver. That's kind of silly. I don't know how you can enjoy playing rock and roll if you don't enjoy listening to it.

Brian May built his own guitar ....DiMarzio builds his pickups

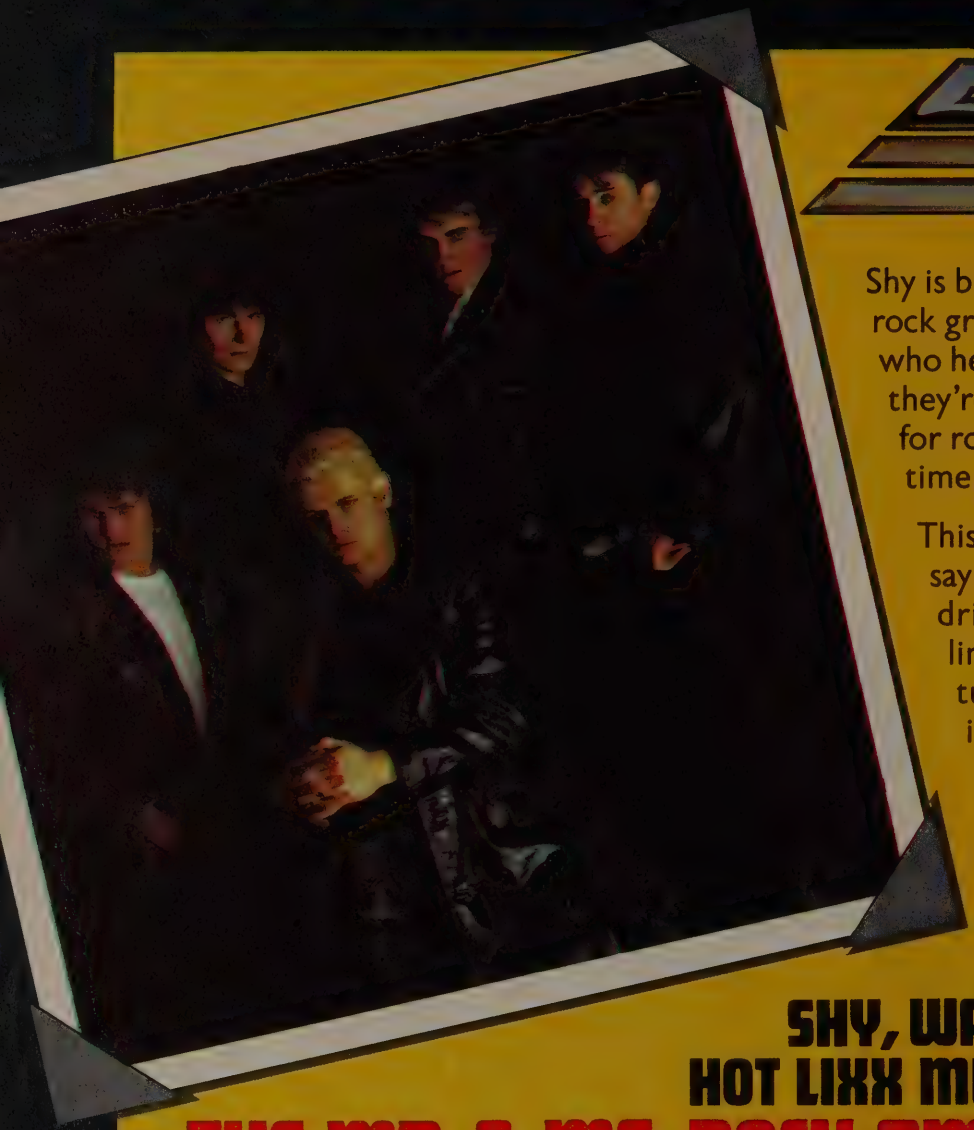


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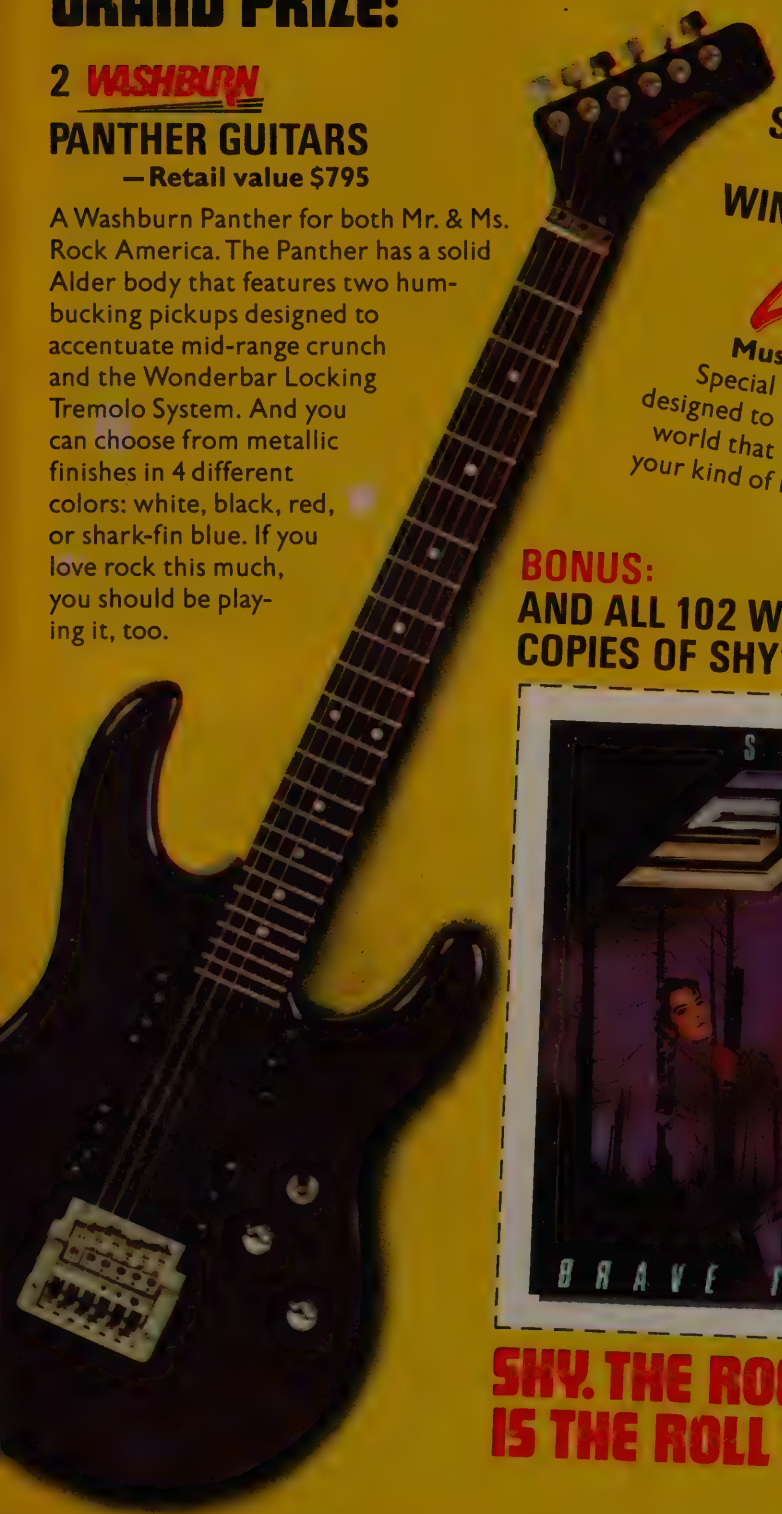
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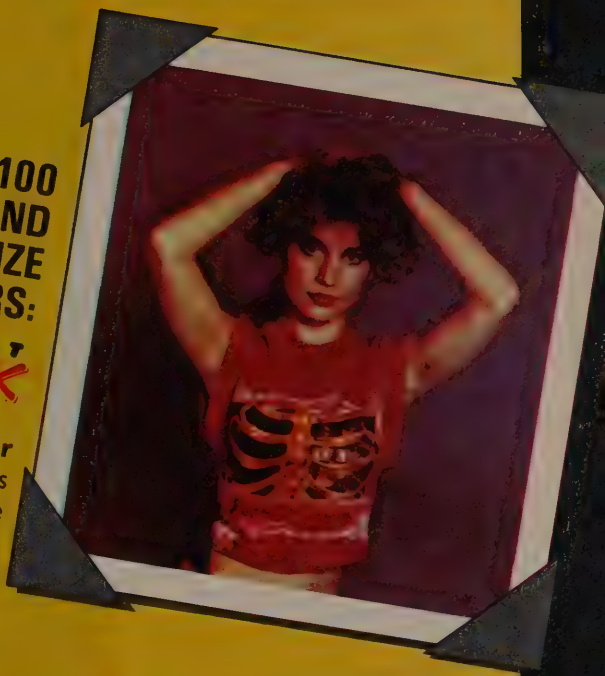
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HP: I notice you avoid using the term heavy metal when you talk about your music. Why is that?
RC: I don't think we're a heavy metal band, that's why. There are elements in the music that are metal-oriented. But I don't think Ratt plays like Judas Priest. We don't have the look, and we don't have the attitude. To me, heavy metal often has very little melody. Our music is very melodic. It's Ratt and Roll, and that's all we ever want it to be.

HP: How has success changed your life? Has fame been everything you've imagined?
SP: We're not the type of band to ever let success go to our heads. As long as we deal with one another, we'll always have someone to poke us in the ribs and deflate our egos if they get too big. I don't think we've changed at all because of the success we've had. Most of the money has gone back into the band for new equipment and things.
RC: It hasn't changed my life that much. I still have the same crummy little one room apartment I've had for years. The only thing I have of real value is a 1965 Mustang that I keep in a garage. Maybe if this album does as well as the last one, we'll have a little money to buy new homes, but that's not important. We're planning on being on the road for nine months a year for much of the foreseeable future, so what's the point of investing a lot of money in a place you're never going to live in? As long as I have my guitars and my amps, I'm happy. Right now Ratt is the central force in the lives of everyone in this band. Virtually everything else is irrelevant. □



Eddie Malluk

Warren DeMartini: He replaced current Ozzy Osbourne guitarist Jake E. Lee in Ratt's lineup.



Mark Weiss

Ratt (left to right): Juan Croucier, Bobby Blotzer, Robbin Crosby, Stephen Pearcy, Warren DeMartini.

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crimes of passion

Whitesnake

by Winston Cummings

Coverdale and Sykes Prove To Be True Snake Charmers.

If ever a time was right for Whitesnake to establish themselves as a major force on the American music scene, 1985 is it. Since the band's formation in 1978, when lead vocalist David Coverdale split from Deep Purple to stake out his own career, the Snake have existed on the periphery of the Stateside metal market. They've enjoyed a vociferous cult following, yet they've never been able to break through to major commercial acceptance. Now with the band's lineup streamlined around the nucleus of Coverdale and guitarist John Sykes, Whitesnake seems ready to cash in their chips and go for America's rock and roll jugular.

"I want success in America more than anything," Coverdale stated bluntly. "I know that sounds a little absurd, but it's the truth. We have a sufficient degree of recognition in Europe and Japan; America remains the last great frontier for us. I'm determined to see that we are successful here. We're willing to spend six months at a time touring. We did it last year, and we'll do it again now."

One of Coverdale's more calculated maneuvers to appeal to the American market has been altering the band's image from a middle-aged blues/rock contigent to a youthful heavy metal aggregation. Gone from last year's successful album, **Slide It In,** are guitarists Mel Galley and Mickey Moody, keyboardist Jon Lord and drummer Cozy Powell — a group whose average age was, to put it kindly, on the far side of 35. What remains is a hard hitting group comprised of Sykes, Coverdale and bassist Neil Murray — average age 25.

"There's no denying we've undergone a major change in the last year," Coverdale explained. "But not all of it was as calculated as you imply. Moody left the band to start his own group, and Mel broke his arm soon after we added Sykes. I've always liked a two guitar lineup, and I had every intention of keeping that roster when Mel got well. But by the time he was ready we were on the road, and John proved he could handle everything all by himself. In fact, he even gave the older material an urgency that made it more exciting than ever. His background is heavy metal, not blues — and that gives our songs a stronger focus.



Eddie Kirkland/Thunder Thumbs

John Sykes: His addition transformed Whitesnake into a superstar attraction.

"I never felt particularly enamored with keyboards," he added. "Jon Lord's role in the band was minimal over the last few years. I love Jon like a brother — after all we go back to the Purple days — so when the call came that he was going to rejoin Purple, I understood completely. I just decided that any keyboards we'd have from now on would only be to round out our sound. So everything has worked out very well for us — we sound better today than ever before."

As shown on Whitesnake's latest LP, the group's new lineup has created a sound and style that makes the band an instant candidate for superstardom. Not only does the Snake sound better than virtually any other band around, but they look better too. With the ruggedly handsome Coverdale dominating both album and stage with his powerful vocals and macho stance, and blond guitar god Sykes winning over male and female fans alike, it would seem that Whitesnake has all the ingredients needed to reach the very top of the rock world.

"When my mother first saw pictures of John she said to me, 'David are you crazy? Now you'll never get any of the girls,'" Coverdale recalled with a laugh. "Up until then I really hadn't thought about that, but it convinced me to get in the best shape of my life. Getting John in the band not only revitalized us musically — he is an absolutely brilliant guitarist — but it gave us more motivation to make our stage show hot. Together, those elements have made us a tough band to tangle with in any situation."

Unfortunately, as Whitesnake has focused more and more of their time on the American market, they've begun to alienate some of their fans throughout the rest of the world. While in years past the Snake toured England and the Continent for three of four months at a stretch, this year's European tour lasted little over a month. Coverdale sees the potential danger of sacrificing a band strength to bolster a weakness.

"I don't see why being successful in America means we have to suffer in Europe," he said. "We're certainly not neglecting the fans back home, and they know it. We made a very nice living by touring Europe and the Orient for many years, and we hope to continue doing so for many more years. But at the moment America is a top priority for us. It's a challenge, and I'm a man who has always enjoyed a good challenge. We'll never forget that we're British, and I'm sure there will be a British tour with every album we do. It's just that this time our focus is a little different than before."

Ironically, Whitesnake's emergence as a major force on this side of the Atlantic comes in the wake of the precedent shattering success of Deep Purple's **Perfect Strangers** tour. For those of you who don't remember, it was Coverdale who stepped in to replace Ian Gillan when the latter decided to forego the rigors of touring with Purple and start a career independent of the group in 1973. Coverdale's alliance with Purple lasted for some four years, during which time the band produced such classic bits of rock vinyl as **Burn** and **Stormbringer**.

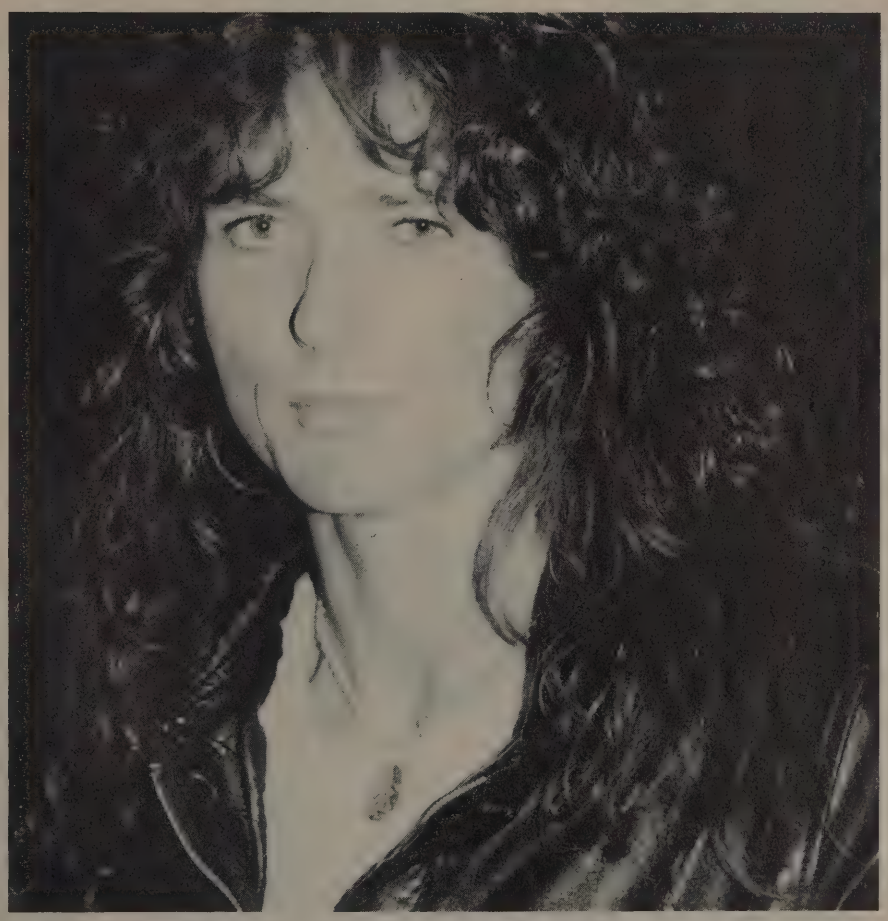
Yet as various members of the Purple entourage continued to leave (most importantly guitarist Ritchie Blackmore in 1975), Coverdale saw the writing on the wall. By 1977, he had signed a solo recording deal and made two albums, **David Coverdale** and **Northwinds**. By 1978, he had gathered together with original Snake guitarists Bernie Marsden and Mickey Moody to produce the band's first album, **Trouble**. That disc was followed by a series of exciting, blues-based LPs such as **Love Hunter** and **Come An' Get It**, which proved unequivocally that Coverdale ranked among the premier vocal talents in rock.

"I've always been proud of my voice," he said. "And I think it's been given a good forum in Whitesnake. Unfortunately, the type of music we were playing was very bluesy, and a lot of Americans thought it was outdated. They saw blues/rock as something from the early 1970s, not the 1980s. Well, the music we're making now is still bluesy, but it's been updated. Whitesnake is a band with a big future. Now I don't think anyone can deny that we're very much a band for today." □



Justin Thomas/Photofeatures

Whitesnake (left to right): Neil Murray, David Coverdale, John Sykes.



Eddie Kirkland/Thunder Thumbs

David Coverdale: "We have a stronger focus than ever now."

Pick hit

WARRIOR

by Andy Secher

West Coast Rockers Start **Fighting For The Earth.**

The Los Angeles rock scene has become something of a cliche in recent days, with bands emerging from the wood work with a cookie-cutter similarity in both their sound and style. Occasionally,however, a group blossoms with an attitude that is a little bit different from the norm, and by that criterion alone they deserve special attention. Warrior is such a band.

"We've tried to avoid copying any of the other groups who have come out of Los Angeles over the last few years," the quintet's co-lead guitarist Tommy Asakawa explained. "I like a lot of the bands, and many of the musicians are good friends of ours, but we've listened to what they're doing, and we realize that what Warrior's all about is very different. We don't shy away from being called a heavy metal band, but we don't think metal needs to be just good time music. We like to have fun, but there's room in this type of music for making a statement."

The band's desire to make significant statements is reflected on their debut LP, **Fighting For the Earth**, an album whose title cut presents a surrealistic vision of our planet battling against some mysterious "immortal enemy." While such an approach could be comical in the hands of a less proficient unit, guitarists Asakawa and Joe Floyd, vocalist Parramore McCarty, drummer Jimmy Volpe and bassist Bruce Turgon manage to blend their vivid lyrical imagery with a rock solid musical foundation to provide Warrior with a surprisingly entertaining style.

"There's so much negativity in heavy metal," Floyd said. "It always seems that the devil is there, or everyone is acting like a total hedonist. This band believes in positive energy. To us there's more to life than just screwing in the back seat and singing about Satan. We do songs like *Only The Strong Survive* which says that if we unite and stand together life could be paradise. We really believe that, and if we can convince even a few people that we're right, it would give us a great deal of satisfaction."

While **Fighting For The Earth** is Warrior's recording debut, the band's history dates back to 1983 when Floyd and Asakawa journeyed north from their home in San Diego and supplied various Los Angeles radio stations with demo tapes of what would later become their LP's title track. Almost immediately such FM giants as KLOS and KMET jumped on the song giving the still unsigned band exposure throughout the Southern California area. While that airplay quickly led to a recording contract, unforeseen problems soon jumped in Warrior's path.

"Believe it or not, we were signed at the same time as Ratt," Asakawa said. "Here we are with our first album out, and they're already releasing their second LP. We had problems with the recording studio we used. It was like we were cursed. Every time we'd get a little momentum going, the studio would have a power failure or something, and we'd have to sit back for a couple of weeks. It was incredibly frustrating, but it had the one positive benefit of giving us more time to polish the material for the record. When we finished — about eight months after we started — the record sounded exactly the way we wanted it to."

On such tracks as *Mind Over Matter* and *Defenders Of Creation*, Warrior has constructed an album that stands up to repeated listenings and critical dissections. While many of their East Coast compatriots seem content to create four minutes of instantly forgettable pop/metal radio fodder, Warrior have strived to produce music of substance.

"I don't want people's first reaction to be, 'Gosh, that album's complex,' " Floyd stated. "I want people to enjoy what we've done. Just because we haven't gone in a pop direction is no reason for the same people who like lighter metal not to enjoy what we're attempting to do. Warrior is trying to be different, but I honestly believe that our music has something for everybody." □



Warrior: "This band believes in heavy metal, but we also believe in positive energy."

by Charley Crespo

Shooting stars



Fiona

At the age of eight, Fiona Flanagan from Phillipsburg, PA began playing classical clarinet. By the age of 12, she doubled her areas of talent by getting into semi-pro acting. She had no background in rock and roll, but one day, she heard Paul McCartney's **Band On The Run** LP and freaked out. She got herself a guitar, and with assistance from her brother and sister, hid it from her dad for a full year. Finally, she negotiated a deal with her dad; if she kept her grades up, he'd allow her to perform in clubs. She began by singing folk songs, and then began fronting a rock cover band on weekends.

Upon graduation from high school, Fiona dedicated herself to singing in bands in New Jersey and Pennsylvania. She moved to New York City on her own in 1981 with a "make it or break it" attitude and continued fronting a variety of bands. Her first major break was having her song, *Love Makes You Blind,* become the theme for the film **No Small Affair.** Now she has her own album, **Fiona.** She doesn't rock as hard as Wendy O. Williams, but she's nowhere near the wimp quotient of Madonna or Cyndi Lauper. Twenty-three-year-old Fiona Flanagan's on par with Pat Benatar and Patty Smyth, and hey, that's not *too* bad.



Black Death

A visit to the small (15' x 20') dank basement where Black Death rehearses bears out the group's dedication to heavy metal — posters of Jimi Hendrix, Judas Priest, Grand Funk Railroad and the Scorpions decorate the walls. This all-black hard rock quartet has been together since 1980, and unlike many heavy metal poseurs, did not experience a pampered or encouraging existence. The members of Black Death live, work, practice and play in the heart of post-industrial Urban America, which influences the band's hard, honest, emotional sound as heard on the self-titled debut LP. Pictured here from left to right are guitarist Greg Hicks, lead guitarist/vocalist Siki Spacek, drummer Phil Bullard and bassist Darrell Harris.



Steel Warriors

Guitarist Steve Scott played in several local bands on Long Island, until he formed what he believed would become the ultimate rock trio with bassist Mike Gillian and drummer Lance Crane. They pooled their money together and recorded a four song EP. Included in the package was a song called *Steel Warriors,* which consequently became both the title of the EP and the band's moniker. The record was pressed and released independently, and has been getting favorable response from metalheads around the world.

"When I was younger, I dreamed of one day having my music played on all radio stations and having articles written about my band," says Scott. "Now after much sweat and hard work, it's finally becoming a reality."



Hanover Fist

Hanover Fist came together in Toronto, Canada in the summer of 1983, when vocalist Frank Zirone and producer Stacy Heydon began working together on hard-driving rock material. Through a series of auditions, they recruited guitarists George Bernhardt (formerly of Lee Aaron's band) and David Alpin, bassist Chris Brockway (ex-Rabid) and drummer Kim Hunt; and recorded a debut LP, **Metal Of The Night.** The title track was picked by Edward Van Halen and Don Landy for the soundtrack to the film **The Wild Life.** Otherwise, the quintet has intentionally kept a low profile.

"We wanted to come out with a bang rather than a dripping faucet, which is why we kept everything under wraps," explains Zirone. "We hadn't even played a live gig together, and the reason was that we wanted to save our big guns for when it counted."

Loudness

banzai rock



Minoru Niihara: "English is the true language of rock and roll."

Japanese Rockers Set Out To Conquer America.

by Andy Secher

It's taken Loudness only a couple of months to take the American rock scene by storm. That fact may not be so unusual until one considers that Loudness hail from Japan, and only one member of the group has even the faintest idea of what the English language is all about. Yet, somehow, vocalist Minoru Niihara, guitarist Akira Takasaki, bassist Masayoshi Yamashita and drummer Menuteka Higushi have managed to touch the heart of the American rock consciousness with their first Stateside album, *Thunder In The East*. Recently we had the chance to discuss the band's rapid rise to fame with Niihara, who with the help of his trusty interpreter was able to give a clear view of Loudness' plans for world metal conquest.

Hit Parader: Loudness is the first Oriental heavy metal band to enjoy a major American record deal. Why were you given this honor before bands such as Bow Wow, Earthshaker and .44 Magnum?
Minoru Niihara: We were very lucky. We came into contact with people who were able to get our music into the hands of American record executives. The other reason is that we've set our sights on Europe and America as well as Japan; some of the other bands you've mentioned are happy just playing around Japan. The idea of learning English and winning over new fans scares them a little. It certainly has scared us a bit.

HP: Are you concerned that your fans in Japan will be offended that you're now spending so much time in America?
MN: Before we left to come over here a number of our fans came up to us and begged us to forget about America and stay in Japan. They didn't want us to start singing in English. I can understand their feelings, but I don't think they'd want us to stop growing, and that's what staying in Japan would mean at this point. There just aren't that many places to play there, and after a while you begin to stagnate.

HP: You had four albums out prior

to **Thunder In The East**, and all of those were sung in Japanese. Did you find making the transition to English difficult?
MN: Of course, we're much more comfortable writing and singing in our native language, but English is the language of rock and roll, and for some reason songs sound better when they are sung in English. We're very proud of the earlier albums, and we think that American rock fans would enjoy them no matter what language we sang in, but we knew to be successful outside of Japan we would have to sing in English.

HP: You recorded **Thunder In The East** in Los Angeles. With so many great studios in Japan why did you record the album in America?
MN: We wanted to get a slightly different sound on the album, and the way for us to do that was to record the album in America. That way we could draw on some new influences and really feel like we're part of the U.S. rock scene. We're very glad we did that because we were able to achieve things we never would have accomplished if we had stayed in Japan.

HP: You've chosen an unusual tour approach. Instead of becoming an opening act and playing for 40 minutes on a major tour, you've opted to headline your own club tour. What made you decide this?
MN: We wanted to know that the people who were coming to the shows were coming to see us. And we have more control of what's happening to our career if we're in the headlining position. There is certainly nothing wrong with being an opening act, and perhaps we'll do that on a later tour, but right now we wanted to be in close touch with the American people and the best way for us to do that was by playing in smaller halls.

"American girls will come right up to you and ask you to go to a club with them."

HP: What have you noticed to be the biggest difference between fans in America and Japan?
MN: The people in Japan are much quieter and more reserved — especially the women. Here, the girls will come up to you after the show and ask you to go to a club with them. In Japan, women would never do that. I like the way it is in America very much. The other big difference is when you look out at the audience. In Japan, everyone has black hair and dark eyes. In America there are so many colors. I especially like looking out and seeing all the blond hair and blue eyes.

HP: Does it bother you that most of the press attention so far has been centered on Akira Takasaki's guitar playing?
MN: Not at all, because his sound is so central to what Loudness is trying to do. Any one of us would tell you that the success of the band is more important than any individual type of stardom we can achieve, but any extra attention we can get can only help us.

HP: Do you feel Loudness has maintained any distinctly Japanese qualities in your music, or are you simply following the path blazed by British and American hard rock acts?
MN: We definitely have some traditional Japanese elements. Of course, the basic music we play is rock and roll, and that has its roots in America and Europe, but we've been able to bring in things that we've grown up with. We are Japanese, so the music must reflect that to some extent.

HP: Who were the groups that you listened to when you were first getting into rock?
MN: Everyone from the Beatles to Led Zeppelin. I imagine I listened to the same bands as a kid growing up in London or New York. All the albums were available in Japan, so there was no trouble hearing music either at home or on the radio.

HP: What would you like to see Loudness achieve over the next year?
MN: Of course, I would like to see our album continue to do very well, and I would like to keep playing on the road. But the biggest thing I would want would be for us to be recognized as a good rock and roll band. If we can do that, we'll have a wonderful foundation to build on in the future.□



Loudness (left to right): Masayoshi Yamashita, Minoru Niihara, Akira Takasaki, Menuteka Higushi.

STONE FURY

German-American Partnership Yields Big Dividends.

by Jodi Summers Dorland

"We are just beginning now," declared Stone Fury's Lenny Wolf as he cocked his head — allowing his crown of blond hair to catch the sunlight streaming through the window. "The first single, *Break Down The Wall*, was just to get our name out there. But, the album is beginning now; at least our record company just told us that."

Oh, the awkward situations a young band can find themselves in. Granted, an occasional group, such as Ratt, take off immediately, but most freshly signed groups need time to devise a game plan and wait for the commercial buzz to start. And, for German-born vocalist Wolf and U.S. natives Bruce Gowdy (guitars) and Rick Wilson (bass), the plan of attack has been designed by the band's management and their record company.

"If the people you work with don't care about you, then you really have a bad situation," observed Wolf, whose singing voice has been compared to Robert Plant's. "In our case we have a friendship with the label. It really helps, especially when you're trying to break through. You need people who believe very much in what you're doing and are willing to support you with the right amount of money. Sometimes it takes a long time and a lot of money to make things happen."

Things have been happening for Stone Fury, but they're not happening overnight. Their first LP, **Burns Like A Star**, is a collection of 9 mildly metallic tunes — featuring some nice guitar work, courtesy of Gowdy. The unquestioned star of the show, however, is Wolf's harsh, yet appealing vocal style.

"Lenny's what I've been looking for," explained Gowdy. "I've played with musicians where the chemistry is right, but it's never been that way with a singer before. I have a strong belief in how a guy should sing. I've worked with some really smooth singers, and I always want to say, 'Can you eat some glass?' I like that rough, bluesy sound."

The saga of Stone Fury began in January, 1984, when a demo tape made by Wolf's Hamburg, Germany-based band, Funhouse, made its way to America. It got picked up by Marty Wolff (who is now Stone Fury's manager). He was instantly attracted to Lenny's vocal abilities and asked him to come to the U.S. to record a demo tape with Gowdy.

"When I came over, I didn't speak any English," recalled Lenny. "So Bruce and I communicated with our hands and feet and a lot of 'Ya. Ya.' Actually, the only language we spoke was music."

After the duo wrote and recorded two songs, *Life Is Too Lonely* and *Tease*, Lenny flew back to Germany with little more than a West Coast tan — he assumed that was the end of his American singing career. But within three weeks he received a return plane ticket — he and Gowdy had been signed to MCA Records on the basis of their demo. Stone Fury was born.

Today, the future of Stone Fury lies not just in the abilities of the musicians involved, but also in the hands of the record label.

"When we will record our next LP is totally open right now," stated Lenny. "It really depends on our next single. If it is a big smash we will go on tour for nine months. If the single doesn't do shit, then we will put out another single or cut the next album. We can't say right now, it's up to the record company."

"Our game plan is for the single to go over so we can go on the road," elaborated Bruce. "If not, we're planning to have at least 20 songs ready for our second album. We're prepared any which way it happens. You've got to be smart about it. If you're just drinking and not worrying about it, your career can go down in two seconds. We want our career to really work for us." □

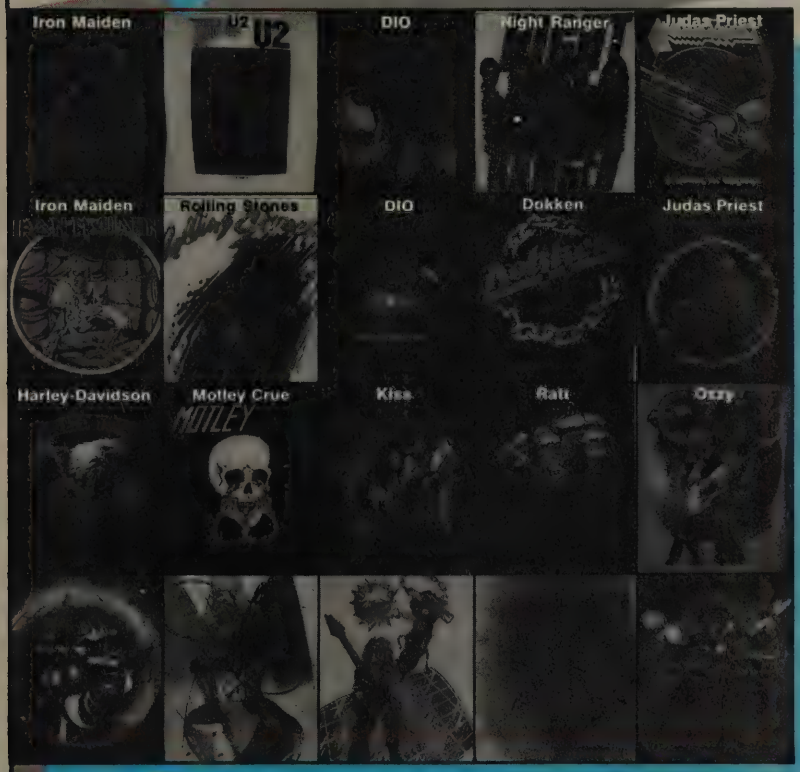


Stone Fury: "We feel we are on the verge of something very big."

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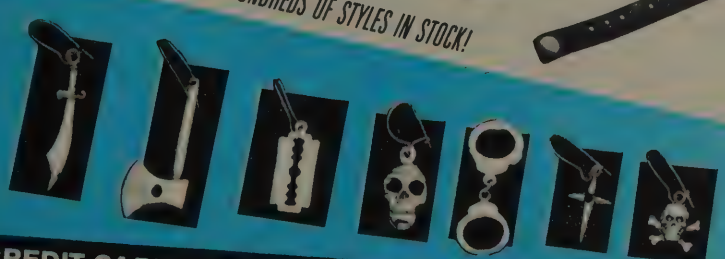
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The Scorpions



Mark Weiss

Klaus Meine

divide and conquer

by Rick Evans

Back in the mid-1960s soul singer, James Brown was affectionately dubbed, "The hardest working man in show business." Well, one would not be stretching the point too far if they were to call the Scorpions, "The hardest working band in heavy metal." Does this German quintet ever take a day off? It seems not. The moment they finished their 10-month world tour in support of their multiplatinum LP *Love At First Sting*, they went into a secret recording studio to mix tracks for their new live album. As soon as that task was completed, the band sojourned to guitarist Rudy Schenker's new home recording facility to begin preproduction on their next studio disc. Of course, as soon as that project is completed, the group will be hitting the road once again for what vocalist Klaus Meine calls, "The longest tour in our history."

Schenker, Meine And Co. Plot Next Career Moves.

"We enjoy what we do, so why should we take a great deal of time off?" Schenker asked. "Playing music isn't work to us. I can't think of any aspect of rock and roll we don't totally enjoy. We love writing, recording and touring. About the only thing I've found less than thrilling was listening to so many versions of the same song for our live album. That was a little boring, but still fun. If we take time off, we find that we sit around the house, do the laundry and mow the lawn. Honestly, what would you rather do, play guitar on stage in front of thousands of fans or wash the laundry?"

Schenker reports that work on the band's new studio LP is "moving along at a typical pace" with scratch tracks for five tunes already completed, and work on 10 others underway. This abundance of material stems from the fact that virtually all of the Scorpions' members write songs and submit them for possible inclusion on an album. Drummer Herman Rarebell explains the band's creative process.

"Usually Klaus and Rudy work together," he said. "They have a natural affinity for one another since they've been working together for so long. The rest of us tend to work on our own. I write a great deal of material, and when I have some songs that fit the Scorpions' mold, I give them to the band. I tend to write in a blusier direction than Klaus and Rudy do, and some of my songs really aren't right for Klaus' voice. That's why I wouldn't mind singing one or two tracks on the next album. If I can't do that, I'll just save the songs the band doesn't want for my next solo record."

Rarebell's first solo project, **Herman Ze German**, which features a vast array of guest artists including vocalists Don Dokken and Steve Marriott, represents the first attempt by any Scorpions' member to go the solo route. Rather than indicating any dissatisfaction with the band's direction, however, Rarebell insists that his solo venture is designed only to show another facet of his musical skills.

"Every time anyone hears that a musician in a well-known band is doing a solo record they immediately start saying, 'Uh oh, that band's got problems.' It's not true at all. The Scorpions are always number one with me. The band is my baby. My solo record was just my chance to get together with some friends and have some fun. I want to keep doing those records, but we'll have to wait and see. I don't even know how the rest of the band feels about it."

The rest of the Scorps — Meine, Schenker, guitarist Matthias Jabs and bassist Francis Buchholz — are far too busy at the moment to even give Herman's new venture a second thought. While Rudy dismissed the album with a quick, "I always wish Herman the best of luck with whatever he does," it seems that the group has little worry about internal dissension or a slightly egotistical drummer trying his own thing.

"The solo project Herman did didn't interfere with the Scorpions in any way," Meine explained. "He did most of the work on that record a few years ago, so just because it's coming out now doesn't mean he's been spending a great deal of time with it. He didn't miss any rehearsals and he surely didn't miss any concerts, so why should we care what he does with his spare time? I can understand some of Herman's frustration. After all, he's a very talented and creative man, and in the Scorpions, Rudolf and I tend to dominate most of the writing on the albums."

While the band has no intention of releasing their next studio album before November, they want to get recording out of the way as quickly as possible so they can turn their attentions to planning their next

"In some places we can't even leave our hotel rooms."

concert spectacular. Last year's **Love At First Sting** tour grossed an estimated $10 million for the band, and to compete successfully in today's hard rock market, the Scorps know each tour must be bigger and better than its predecessor.

"We always want to top ourselves," Meine said. "We spend a great deal of time with our lighting men and technicians working out new stage designs and concert tricks. We were very pleased with the last tour and we did very little to change it from the time we first went on the road. That was because we had worked out virtually all of the details before we left home."

Some things the band cannot plan for before they hit the road are the variety of experiences they have while touring the highways and byways of the world. Always a band that enjoys a good time, Rarebell was glad to report one of the "more printable" highlights from the group's last road sojourn.

"We were playing in Spain — I think it was Madrid," he said with a smile. "For some reason it's very hard to find women in Spain. Some countries you can't even leave your hotel room because of all the girls who are roaming through the hotel trying to find you. In Spain, you really have to go out looking. Well, after a few hours of walking all over town with one of our road crew, we finally found two senoritas who, shall we say, were quite receptive to our advances. I took my new-found friend back to my hotel room, and when I opened the door I was shocked to see that all the furniture — the bed, the dresser, everything — had been taken out. The room was totally empty.

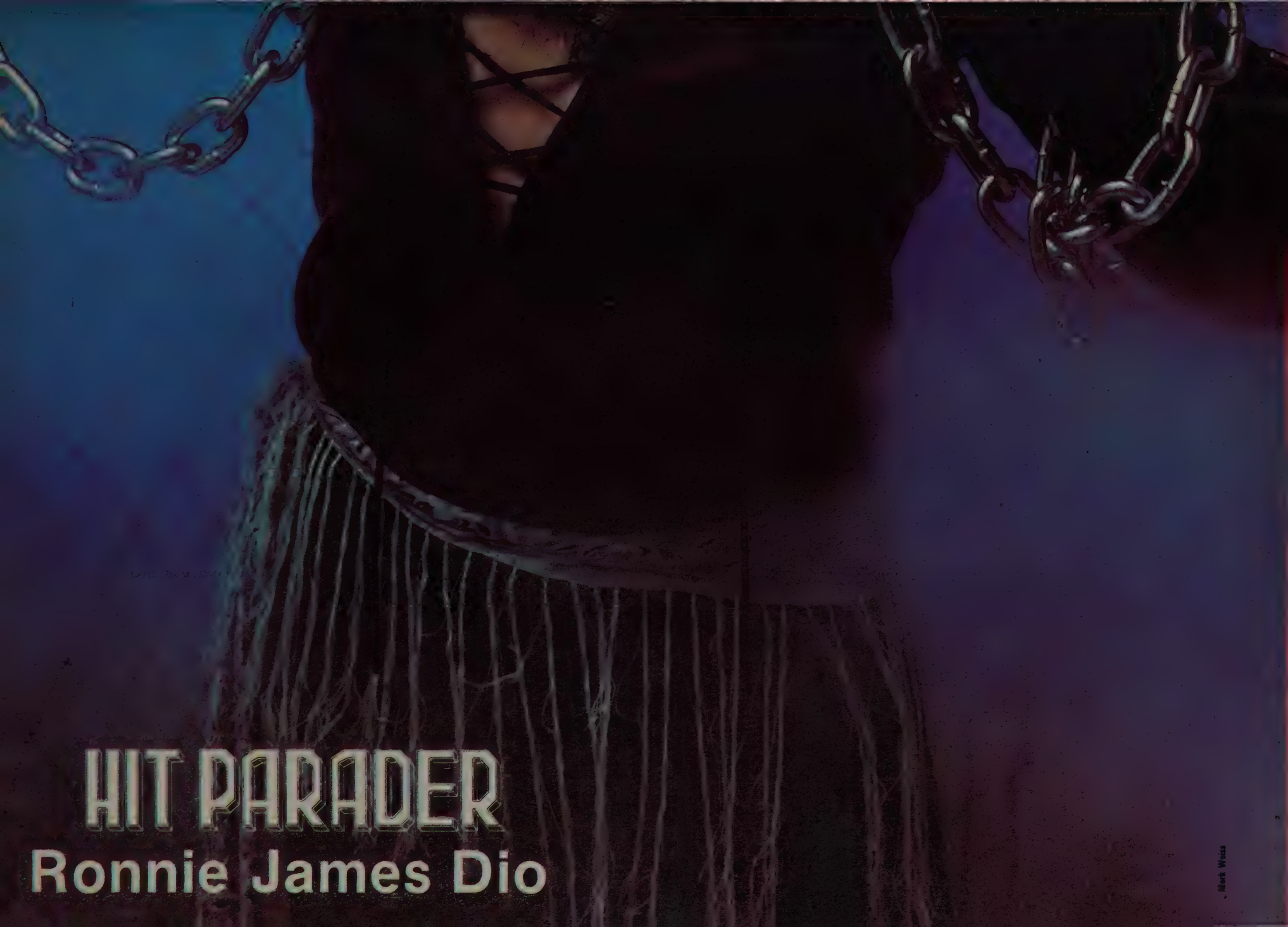
"Immediately I pounded on Rudy's door," he added. "He's the only one who would pull a trick like that. After I had pounded on the door for a few minutes, he opened it up with this very innocent look on his face and said, 'Hello Herman, what's new?' By this time I was getting quite mad. After all, I had worked very hard to get this girl back to my hotel room, and to find that the bed had been removed was very annoying. Finally I heard the rest of the band laughing, and when Rudy fully opened his door I saw the furniture there. They helped me put it back, and everything worked out fine, but that's the kind of thing you have to put up with all the time with the Scorpions. We love playing jokes on one another. We're just five wild and crazy guys." □



Ross Halfin/Photofeatures, Intl.

Wild and crazy guys (left to right): Matthias Jabs, Rudy Schenker, Klaus Meine, Herman Rarebell, Francis Buchholz.




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Nikki Sixx

Theater Of Pain Rockets The Crue Back To The Top.

by Jodi Summers Dorland

We all know Nikki Sixx, the notorious bassman and the brains — if that is what one wishes to call them — behind Motley Crue. And, of course, by now we're on intimate terms with Vince Neil, the Crue's infamous, flaxen-haired, lead vocalist. They're in the press often enough, too often, in fact, according to some ***Hit Parader*** *readers. But what about drummer Tommy Lee and guitarist Mick Mars? Yeah, yeah, Tommy's tall and thin, his nickname is T-Bone and he's got a tattoo of Mighty Mouse clutching drumsticks on his right shoulder. Mick likes to wear dark shades (even at night), has a tattoo of a flaming guitar on his left arm and his father's a preacher. But what is this diabolical duo really like?*

First off, the pair make a great comedy team — Tommy's the eternal naughty schoolboy and Mick's a natural-born cynic — and they can leave you rolling on the floor with laughter because of their road tales. ***Hit Parader*** *recently met with this terrible twosome at L.A.'s renowned Pasha Studios, where Tommy was busy laying down the drum tracks for the Crue's latest opus,* ***Theater Of Pain.***

Hit Parader: Theater Of Pain is a more confident sounding album than your previous two. It's as if you've established Motley Crue's sound and are now expanding it.

Tommy Lee: We're going in the same direction as before, but this record's more progressive. It's a really cool style — bluesy rock and roll — it's good, it's hard and dancey at the same time. I'm just freaking out on the album because the songs are so much better. So is the band. After being on the road for 13 months you naturally improve. Everyone, individually as musicians, has just gotten 10 times better.

You know what's really insane, we did a ballad on the album, and I play piano on it. For Motley that's like, "What?" For us to do something like that is a miracle. People are either going to hate it or they're going to love it, and I think they're going to love it. No one would ever expect us to pull it off, and we do pull it off — well.

Mick Mars (adopts Liberace's voice): I wish my brother George were here.

HP: Mick, do you work out your own riffs or does Nikki come up with something and say, "Here's what I want you to do?"

MM: Nikki and I roomed together in Europe, so we did a couple of songs there. We just sit around the room and said, "Hey, listen to this." Other times Nikki will come in with a song that's already done. He'll show me parts and I'll take them



Dean Messina

Vince Neil: He's been on a health kick since his December arrest for vehicular manslaughter.

and expound on them. Or else Tommy and I will just sit around and come up with a riff.

HP: Do you have to stop partying while you're recording?
MM: Sometimes a couple of drinks will loosen up our minds. Other times, when you're just sitting there in a slump, you just power down a bottle. You can do some brilliant things when you're pretty molded.
TL: Sometimes Mick will bellow down massive amounts of wine until he's just about out of it and go, "Mrghhhhhhhh!" and come up with some unreal shit. It makes you ask, "Where did this come from?" because it was just out of the blue. For me, if I get that way the tempo on the drums gets like, "Da-do-daa-daaa-dooooo." I've got to keep it together — at least for the basic tracks. But when I finish the drum tracks I get pretty stupid.
MM: I have to be in Cherokee Studios every day for a solid month. I have to do the scratch tracks while Nikki and Tommy lay down their tracks and then I have to do the real tracks.

"Some girls look a lot better after you've downed massive amounts of wine."

TL: We work in different studios. For example, we do the drum tracks at Pasha and then we go to Cherokee. Mick's guitar sound was born at Cherokee. You probably couldn't get it anywhere else.

HP: Now that you're back in L.A., how are you spending your free time?
MM: What free time? We're in the studio almost every day.
TL: We really haven't had that much free time. We had a month off after the tour and then we went into rehearsal for preproduction on the record. I've been bashing it out six hours a day. But after playing, when I get home, I like to sit in the Jacuzzi. It's cool, I dig it. I dig relaxing, especially after a hard day at work. That's nice.
MM: After you're done relaxing you can drink a lot. Drink and bone massive amounts of women. In that order, because some girls look a little better when you're high.
TL: After a gallon of wine they all look choice.
MM: It's the morning after that's bad.
TL: I've been going out to the clubs quite a bit — back to the old stomping grounds. That's fun once in a while, but you can't really have that much fun. If you go out and have a drink and see all your buds, 9,000 people invite themselves to your table and they're all thinking, "Yeaaa! I'm partying with the Crue!" It makes you go, "I've got to get out of here." But I like going back to the stomping grounds anyway.
MM: I like it, but it gets kind of crazy at times. But it's when all the commotion about us stops that I'll worry.

HP: On a professional level, do you feel your party hearty lifestyle ever gets out of hand. The media just seems to giggle at your excessive behavior. It's as though Motley Crue is the band you can't bad-mouth.
TL: It's great. People will go, "Yeah these guys are too loud." And the kids are going, "I've got to see this guy." It's great. You can't say anything bad. They've said all the worst — and it's perfect — just what we want. □



Motley Crue (left to right): Mick Mars, Nikki Sixx, Vince Neil, Tommy Lee.

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The boys let it rip: "We're acting crazier than ever on stage."

Kings Of Thrash Metal Battle To **Stay Hard.**

by Andy Secher

In the continuing evolution of rock and roll, new musical forms come and go with alarming rapidity. Even in the seemingly stagnant world of heavy metal, change continues to take place. Take, for example, the band Raven, a maniacal British power trio who have invented a genre all their own — Athletic Metal. With a stage show that features a helmeted drummer — appropriately named Wacko — who often tackles the group's stage amps in the finest Dick Butkis tradition; plus a bassist and guitarist who end the evening by smashing their instruments to smithereens, Raven have brought a new vitality and excitement to the world of heavy metal. Recently, we had the chance to talk to the band's driving forces, brothers Mark (guitar) and John (bass) Gallagher about what drives Raven to be one of the most crazed and powerful bands ever to hit the heavy metal scene.

Hit Parader: Raven have enjoyed an incredible amount of press attention when one considers that your major label debut, **Stay Hard**, has only been out for a few months. Why is that?

Mark Gallagher: It's because Raven is a great band, and anyone with ears can hear that. People are sick of the tired, predictable music on American radio. They're looking for a band that plays with a little conviction — and Raven is it. The time has passed for bands that are controlled only by money. We want to make money too, but we want to do it by playing the best music in the world.

John Gallagher: It seems a lot of bands around today have been cut out of some giant mold. Raven is the band that breaks all the molds. There's no band like us. That's why the press has shown a great deal of interest in us.

HP: You talk of Raven being special, but what does this band do that all the other groups are not doing?
JG: We're not putting on leather because it's what's hot now, and we're not playing metal because it's the "in" thing to do. We live, breathe and eat metal and that comes across in our music. It's real heavy metal not that watered down variety that some people seem to favor so much.
MG: We're always trying to grow and be as innovative as possible. On **Stay Hard** we've expanded our sound a little and even brought in some relatively quiet moments on songs like *Pray For The Sun.* We're never content to rely on a formula to succeed. If something proves to be successful for us, we're just as likely to throw it out the next time we record and not use that style again. That way we keep sounding fresh.

HP: Since the "athletic metal" music you play isn't going to receive much radio attention, how do you hope to reach the metal masses?
MG: By touring our asses off, that's how! We did some groundwork in America last year by playing a lot of clubs. This time we're probably going to try and play more halls in the 3,000 to 5,000 seat area. We have a totally incredible stage setup this time, and we're acting crazier than ever. We've been cracking beer bottles over Wacko's head at the end of the set, and I've been smashing up so many guitars that the guitar roadies are going a bit crazy. I went so over the top the other night that I smashed one of my favorite guitars and threw it into the crowd. The roadies came out to tell me that I didn't have any guitars left — I had destroyed them all. So John took a five minute bass solo while we went backstage and tried to put a guitar together from all the spare parts I had sitting around.

HP: Wouldn't it be easier for you to go out as an opening act and play the 20,000 seat halls?
JG: Sure it would be easier, but nobody really wants us to open for them. We had the chance to tour with Ratt last year. They agreed to let us use all our gear and play our whole set, but then they came and saw us play, and we were off the tour very quickly. A band sees the energy we put into our show and it scares them off. They don't want the competition. It's really sad when some bands don't have the guts to give us a chance, but that's the way it is.

"We live, breathe and eat metal, and that comes across in our music."

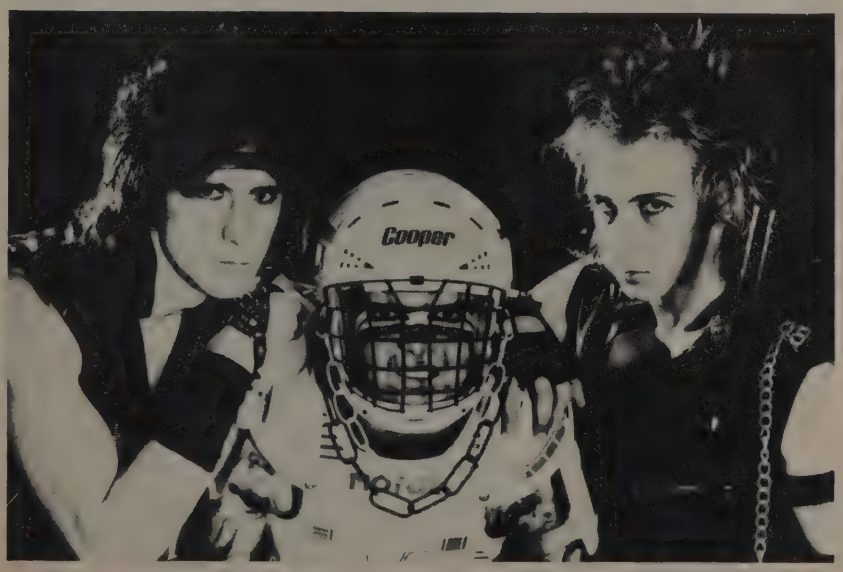
MG: We'll play those 20,000 seat halls someday — but we'll be the headliners when we do it. At this point we really don't want to open for anybody else. We want to know that the people who are seeing us are there to be part of Raven's musical performance. We'd rather avoid the scene where we have fans of "pop" bands sitting through our shows wondering what the hell is going on.

HP: What makes Raven so intense? You seem to have very little humor when it comes to your music.
JG: I don't understand where humor comes into heavy metal. It's a form of intensity, not of laughs. There are, unfortunately, a lot of bands around, especially in America, who are very comical. They put a lot of makeup on, and they act like clowns. I find that rather sickening. If they want to be comedians that's fine, but they shouldn't be playing heavy metal.

Phil Anderson



Mark Gallagher: "At this point we really don't want to open for anyone."



Raven (left to right): John Gallagher, Rob Hunter, Mark Gallagher.

HP: Rumor has it you're quite down on America and American bands. Is that true?
JG: Not at all. I'm sorry if I gave that impression. America is a wonderful country. I can't believe how big it is. Last year we drove for hours after a gig in Houston, and after all that driving we found out we were still in Texas. We couldn't believe it.Right now Britain is a very depressing country. There's no money and there are very few places to play. In America, there are literally hundreds of places where a young band can play. That's just incredible! I may not be thrilled with the American music scene in general, but that's just a personal taste. The fans have treated us very well. They seem a bit overwhelmed by us, and that's the way it should be. Raven's intent is to be recognized as the most overwhelming band that's ever existed. □

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor **by Andy Secher**

Angeles, We're No Angels

Will there ever be an end to the bands produced by the L.A. metal scene? Surely by now every kid rich enough to buy his own guitar has procured a recording contract with some label or another. Despite the flood of product unleashed by the West Coast metallists, the music coming out of the area at the present time possesses a surprising degree of skill and quality. One of the more noteworthy of these young bands is Angeles, a four-man unit who have created a tight, powerful collection of tunes on their first album, **We're No Angels**. While the recording quality of the disc is far below the standards that one might expect from a major label release, the band's independent effort still manages to elicit plenty of excitement on tracks such as *Nasty Girls* and *No Sugar Tonight*.
Rating:***

3rd Stage Alert, 3rd Stage Alert

It seems that many of the performers who have made an impact on the Los Angeles rock scene have returned to their roots to produce young bands. Such is the case with Don Dokken knob twisting for Antix and Shire, and Ronnie James Dio assisting Rough Cutt. Now it's the turn of former Alcatrazz guitarist Yngwie Malmsteen, who has not only lent a production hand, but also his deft guitar skills to the debut EP of 3rd Stage Alert. While Malmsteen's contributions are of interest, the unquestioned stars of this effort are the band themselves who display a well-defined feel for writing and performing metal anthems that possess both styles and power. Check it out.
Rating: ****

Chastain, Mystery Of Illusion

Guitarist David T. Chastain is the latest discovery of metal wizard Mike Varney, the man behind America's finest metal label, Shrapnel Records. On Chastain's debut LP **Mystery Of Illusion**, the band — which also includes a vocalist named Leather, bassist Mike Skimmerhorn and drummer Fred Courey (who was recently rumored to be joining Ozzy Osbourne's band) — rock with a power and precision that indicate promise and growth. As is the case with most Shrapnel product, songs play a secondary role to guitar solos, a fact that make **Mystery Of Illusion** a bit tedious to listen to unless you're a total six string freak.
Rating: ***

We wish to thank the Record Exchange, Inc., 1378 North Main Street, P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. They may also be contacted by calling (415) 930-7878 (Free catalog available). □

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Angeles: A tight, powerful collection of metal anthems.

LEGENDS OF ROCK

Alice Cooper

by Jodi Summers Dorland

"If Motley Crue is this generation's Kiss, then we are this generation's Alice Cooper," once declared W.A.S.P.'s main demon, Blackie Lawless.

If you thought outlandish bands like W.A.S.P., Motley Crue and Twisted Sister were originals, think again. They, and numerous other metal maniacs — including the inimitable Ozzy Osbourne — were inspired by none other than Alice Cooper.

Back in the early '70s, when bands frequently went on stage and just played music — they didn't think about stage sets, lighting or choreography the way they do now — Alice Cooper was an act that was totally extraordinary. Cooper (born Vincent Furnier) brought theatrics into rock and roll. During concerts he would simulate executions, chop up baby dolls, climb on huge spider webs while wearing makeup, ripped clothing and holding aloft a live boa constrictor. Some people thought the man was a genius, others dubbed him as "sick."

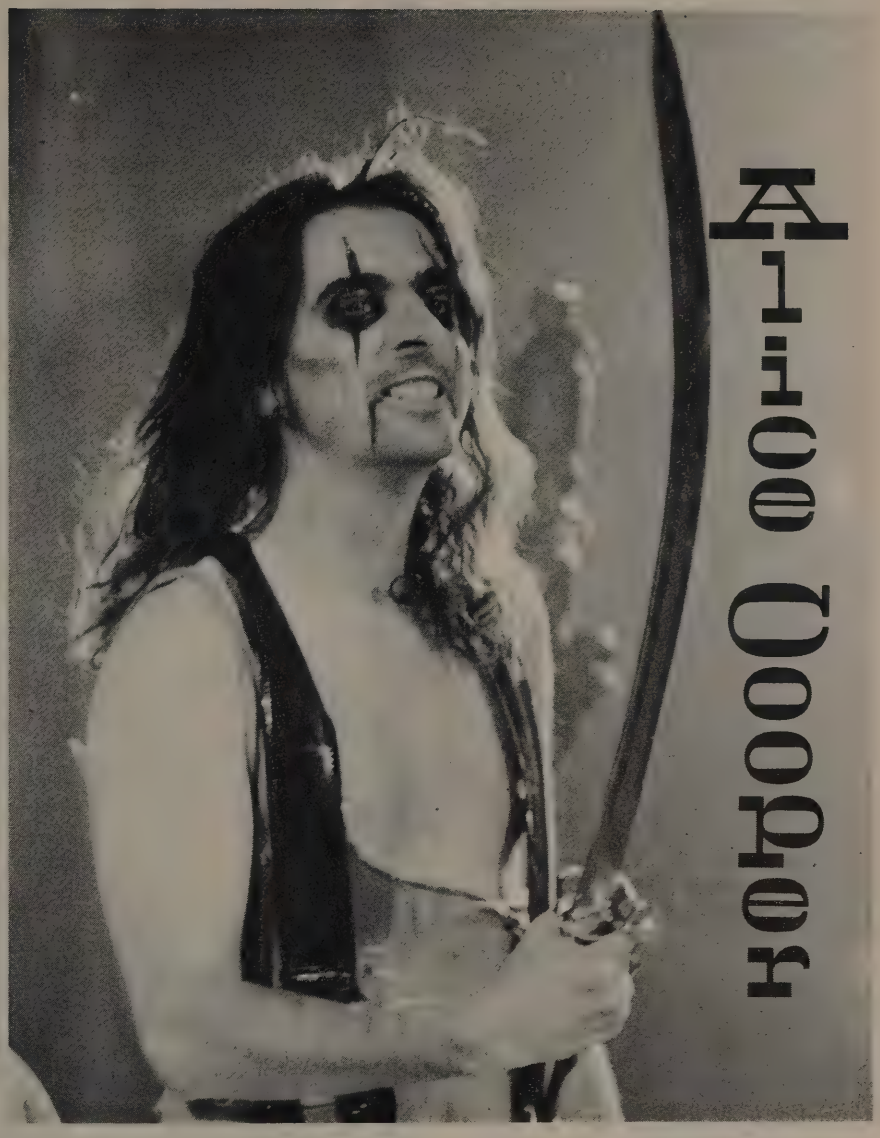
"If you're in the middle, you might as well not be there," cited Cooper. "When we first started out in 1968 we could clean out a place of 6,000 people in the space of four songs —so that there were maybe 10 people left. We realized that all you had to do was take that negative energy and turn it around — then you realize the power you have."

Cooper was able to turn that energy around in the first half of the '70s. He became one of the big names in rock — along with other flamboyant personalities such as Elton John and David Bowie. At that point in time, outrage was rock's stock in trade, but Alice visually and musically beat them all. His albums of the period; **Killer, School's Out** (that disc came surrounded by a pair of girl's underwear) and **Billion Dollar Babies,** were metallic, yet tuneful explorations into the slightly twisted side of life. And if you liked things slightly bent, you had only one musical choice — Alice Cooper.

"I looked for a place that needed to be filled," explained Cooper. "There's always been a need for someone like me with my sense of humor and my ability to handle the stage. I've never heard anybody compare me to anybody."

But the Alice Cooper phenomenon did not last long. His music had never been his strongest point (in the late '60s his group was dubbed the worst band on the L.A. circuit) and his theatrical novelty soon began to wear thin. To add to this dilemma, Cooper got hooked on the rock and roll lifestyle; his diet often consisted of nothing more than junk food and beer. He muddled on for a few years in this state — achieving some Top 40 success with ballads like *Only Women Bleed,* but he received little artistic recognition. His drinking worsened. By 1978, Cooper had gotten totally lost and committed himself to a psychiatric hospital for treatment of alcoholism.

"Drinking started out being my attempt to be just one of the guys, drinking, drinking, drinking. I didn't realize that the fun part of it had suddenly become the gasoline to make it work. If you can drink and have fun, then you're not an alcoholic. But if you have to drink to have fun, then you've lost it. That's what happened to me."



Bob Gruen

Alice Cooper: "I took all the negative energy of rock and turned it around."

Since his rehabilitation, Cooper has made attempts at recapturing his stardom. Unfortunately, there were others in his path who were younger, more talented and better marketed. They had learned from Alice and expanded on his bizarre approach. But, Cooper had become a personality, and he made the most of this quality by playing Las Vegas lounges and making guest appearances on the TV game show **Hollywood Squares.**

It is rumored that Alice Cooper will again be trying to make a comeback in the near future. Shock rock has returned to popularity via bands such as W.A.S.P. and Twisted Sister, so it may again be Cooper's time. Alice Cooper, the godfather of macabre metal, may just return to show this generation a trick or two.□

Emerson, Lake and Powell

Legendary Unit Reforms With New Drummer But Same Distinctive Sound.

E.G. Management Ltd.

back to basics

by Paul Hunter

Back in the mid-1970s, the mere mention of the initials ELP was enough to send many rock fans into a state of ecstasy and most rock critics into hiding. Few bands in rock history have generated the response — both positive and negative — of ELP, and with a new version of the legendary trio recently unleashed upon the unsuspecting rock masses, a new flood of press hype and hyperbole is surely destined to be heading our way. Such facts do little to disturb the serene countenances of Messrs. Keith Emerson, Greg Lake and Cozy Powell — the ringleaders behind ELP's sudden, and unexpected re-emergence.

Yes, it has been nearly a decade since the glory days of ELP; days when albums such as **Tarkus** and **Brain Salad Surgery** sold in the millions and transformed the band's three members (then including current Asia drummer Carl Palmer) into instant millionaires. Yet, the intervening years have not been particularly kind to Emerson and Lake in an artistic and financial sense. With such bands as Yes and Deep Purple proving that reunions can be profitable in both a commercial and artistic manner, the time seemed right to bring that ancient rock warrior, ELP, out of mothballs.

"ELP was a band for the ages," Lake stated. "I don't think we were ever tied to a particular era or sound. We covered a very broad range. We were doing pop ballads like *Lucky Man* and all-out show stoppers like *Pictures At An Exhibition*. People tried to label us as 'techno rock' or 'art rock,' but I think we managed to defy easy classification. That's what made ELP a very special group."

Despite the band's undeniable skills and a five-year period of success where ELP sold millions of albums and headlined mammoth arenas throughout the world, the band's creative juices had apparently run dry by 1975. Emerson seemed more interested in his vast collection of



Keith Emerson: The keyboard master promises to bring back all his stage tricks during ELP's upcoming tour.

motorbikes than his infamous keyboard stabbing stage theatrics. Lake seemed determined to polish his pop stylings in a solo career. For years after the band's demise in 1979 it seemed that the members of ELP had dropped off the face of the earth.

Except for a few movie soundtracks that never saw the light of day on this side of the Atlantic, Emerson seemed to intentionally steer clear of the rock scene. Lake's solo career met with a mixed response at best. His two solo LPs, which featured an array of guest star sidemen, explored the softer side of the ELP song spectrum, leaving the band's millions of fans wondering what happened to the group's rock and roll magic. Only Carl Palmer continued ELP's string of success as he shifted his mammoth drum kit to Asia, lending his sonic wallop to that band's progressive rock sound.

"I think we were all a bit tired out after ELP finished its run at the top," Lake stated. "You've got to realize that for a three-year period we were one of the hardest working bands in the world. If we weren't on tour we were in the studio. It was a hectic lifestyle but it was quite rewarding on a number of levels. But you do burn out. No matter how much you enjoy things, you can grow tired of it."

With Emerson and Lake adding a new "P" to the group's lineup in the guise of former Rainbow, Jeff Beck Group and Whitesnake drummer Cozy Powell, it seems that ELP is once again prepared to sail to the top of the rock world. While musical tastes have changed a bit since the band's halcyon days over a decade ago, the trio believes their special blend of concert antics, instrumental artistry and songwriting talent will once again lure fans to the group's musical camp.

The seeds for the reformation of ELP stretch back a number of years to when Lake, needing a touring band to support his solo ventures, inquired as to whether Emerson would have any interest in joining him on the road. At that time the lanky keyboardist had no desire to leave his palatial English home, but an important line of communication had been opened. As Lake's solo career floundered, and Emerson's desire to whip out his synthesizers grew, the pair began making tentative plans to work together again.

Ebet Roberts



Greg Lake: "ELP was never tied to a particular era or sound."

When their initial attempts to lure Palmer away from Asia proved fruitless, they began a search for another drummer — one that could not ony support the band's volcanic sound, but supply the band with the all important letter "P". "Please, don't say that," Lake said with a laugh. "People will believe that we honestly went out looking for a drummer whose name began with the letter P. Nothing could be further from the truth."

Finally, after rehearsals with the likes of Bill Bruford proved unsatisfactory, the band contacted Powell, who had just returned from a world tour with Whitesnake. Though the drummer believed that the Snake was on the verge of international superstardom, the chance to strut his stuff in one of rock's all time classic instrumental bands proved to be too much of a lure for rock's ultimate "have sticks, will travel" drummer.

"I'm not happy that Whitesnake cut my drum solo out of some of the gigs," Powell said shortly before leaving the band. "We're playing nearly an hour and a half. Can't they give me a shot? I love the guys, and the music, but I do feel the need to step out a little."

Powell surely has gotten his chance to shine with ELP. Soon after their formation last February, the band sojourned into the studio to begin work on their "debut" LP, a disc which shows the band to be in vintage form. As soon as they finished recording the album, the group began making preparations for their first world tour, something that had Lake particularly excited.

"ELP has always been a live band," he said. "Our best work was always done on stage. We were ahead of our time in terms of stage shows, and I guess we have a bit of catching up to do. We want to have this project looked at as something new and fresh, but we know that there will be many who view it as a continuation of what we've done before. For those people, I want to add to that legacy, and we'll do everything in our power to make sure we do." □



Cozy Powell: He split from Whitesnake to add the much needed "P" to the reformed group.

out to lunch

by Jodi Summers Dorland

Each month *Hit Parader* takes rock's top performers out to lunch to discover if food does indeed make the man. This month's lunch munchers are those Swiss metal mongers, Krokus.

The name *Out To Lunch* was given to **Hit Parader** by the members of Krokus. Vocalist Marc Storace and guitarist Fernando Von Arb were doing promotional commercials for **Hit Parader's Heavy Metal Heroes** TV show, something every artist does at the end of one of our on-camera interviews. Well, Marc and Fernando ran through the commercials just beautifully and then concluded everything by going, "We're Krokus and we're out to lunch."

Anyway, that was last summer, just before Storace, Von Arb, guitarist Mark Kohler, drummer Jeff Klaven and bassist Andy Tanas began their American tour. When this interview was conducted, it was six months later, and the quintet was just finishing up their road jaunt in support of their most recent release, **The Blitz** —the most successful LP in their history.

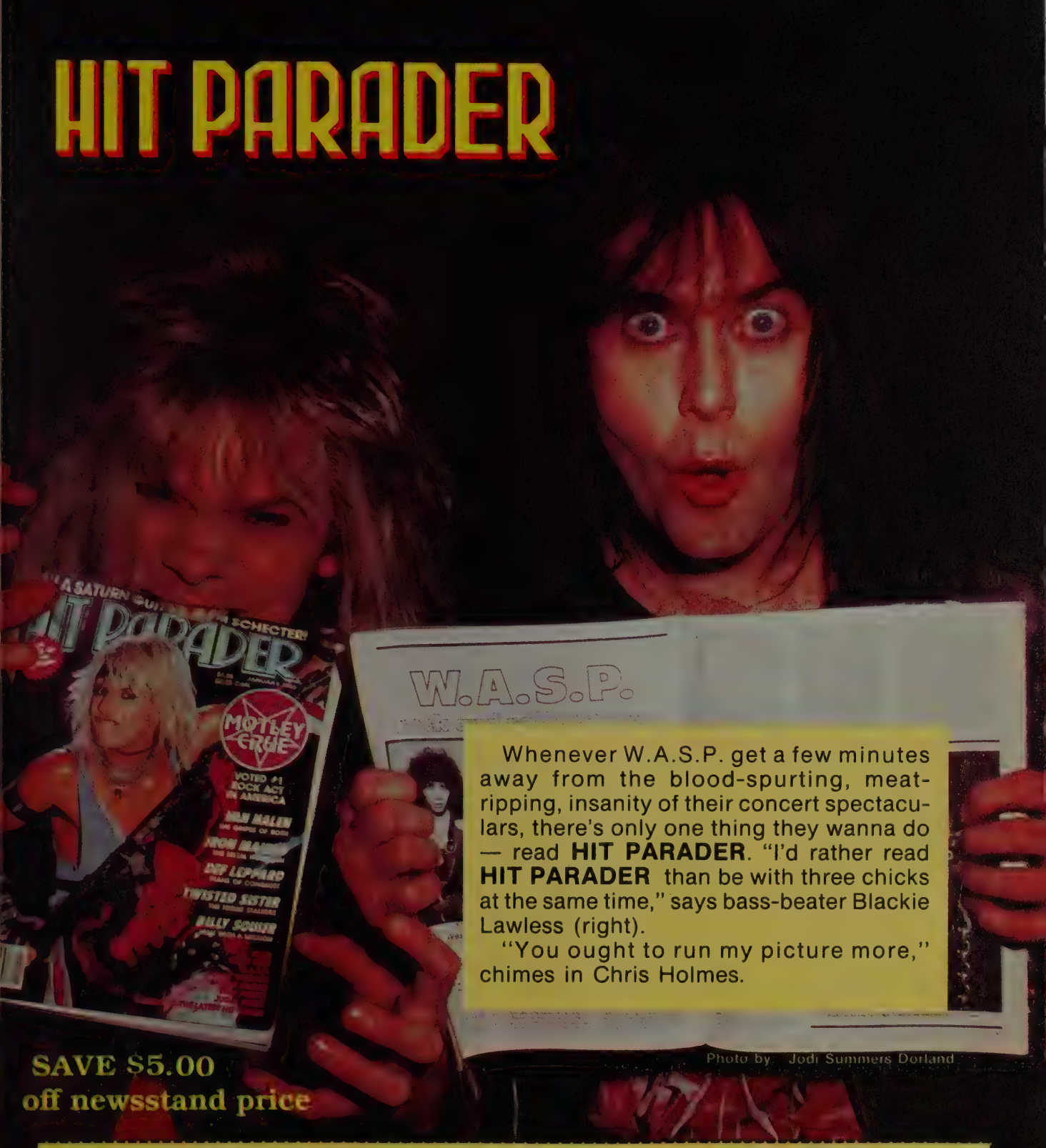
What are you going to do when you finally get off the road?
Marc Storace: Relax and regain my sanity.
Mark Kohler: I'm just going to try and stay away from the rock scene as much as possible. I need to get some distance from it and get influenced by different stuff in order to clear my brain.
Fernando Von Arb: I'm going back to studying the martial arts. It is my most relaxed state. I'm a very hyper person and I can think more clearly when I get my ass kicked really badly by the teacher. When he forces you to drop, give him 50 push-ups and lick the floor, you hate it. But after that you feel very powerful — that's the good thing about relaxing. The other thing is that I can just stare at the mountains of Switzerland and think. Everybody has a different way of relaxing.
MK: I prefer to sleep.
Andy Tanas: I sleep for the first couple of days. Then I call my friends, go out and start seeing bands — having good, old fashioned fun.
MS: I'm going to visit friends that I haven't seen for a while and I'll visit old places that I've lived. It will be fun to retrace my steps. I will also do some horseback riding, swimming and walking through the woods. I'm just going to hang out...
MK: ...and get back to living again. I can't wait to have some of mother's home cooking. I'm going to walk into my parent's place and eat as much as I can for the next couple of months.
MS: Yeah, I'll eat better, too. When we're on the road we can't always go to the restaurant of our choice. We have to go with what's available — whatever's open at the time. Occasionally, we end up eating junk food for a couple of days and then you mud wrestle for a week.
FVA: That means you have the shits for a week. It's our term, made up by Korky Kohler.

Do you cook for yourself when you're not on the road?
MK: I do some cooking if I have the time. I enjoy it.
FVA: I cook, but I don't eat what I cook. No, forget it, I go out.
MS: I make great spaghetti — about six different types. I learned how to cook when I had no money. It was much cheaper to cook your own food than to eat in a restaurant. I ate a lot of pasta back then...
MK: ...always pasta...
MS: ...and bread. The bread is so good in Europe.
FVA: You can live off bread, cheese and wine.
AT: I always found a way to get food. If nothing else, I would con an overweight woman into feeding me. I never got to the point of starving. I'd always find somebody that would take pity on me and feed me. But now I like to cook.
MS: It's crazy, but you can meditate while you're cooking.
AT: The only thing I don't like about it is the smell of onions on your fingers for days afterward.
FVA: And garlic on your breath.
MS: Hey, all the food talk has made me hungry. Let's go out to lunch.□



Krokus (left to right): Fernando Von Arb, Mark Kohler, Marc Storace, Andy Tanas.

HIT PARADER



Whenever W.A.S.P. get a few minutes away from the blood-spurting, meat-ripping, insanity of their concert spectaculars, there's only one thing they wanna do — read **HIT PARADER**. "I'd rather read **HIT PARADER** than be with three chicks at the same time," says bass-beater Blackie Lawless (right).

"You ought to run my picture more," chimes in Chris Holmes.

Photo by Jodi Summers Dorland

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Ozzy Osbourne

lights, camera, action!

The Metal Madman Bares His Fangs On **The Ultimate Sin**.

by Rick Evans

One would be hard pressed to name a rock and roll artist more dependent on his visual presentation than Ozzy Osbourne. Since his earliest days with Black Sabbath, the Oz has realized that there's more to being a successful rock and roll act than just music. Today, as the role of video continues to increase, Osbourne is at the forefront of the form's evolution, making some of the most inventive and expensive clips in the history of rock and roll. Recently we had the chance to talk to Ozzy about his attitude towards the video phenomenon and rock and roll in general.

Hit Parader: How important do you think video channels like MTV have been in establishing your solo career?
Ozzy Osbourne: It's hard to say. My solo career started before MTV was on the air, and I never made clips for my most successful solo LPs. But I do realize the importance of video, and I'm sure I'll be using the form a great deal in the future.

HP: You've done everything from live clips to very elaborate production numbers. Which do you prefer?
OO: The in concert clips you refer to were done for the **Speak Of The Devil** LP, which was a live album. We weren't concerned with anything more than just trying to capture two of the songs — *Iron Man* and *Paranoid* — on film so we could promote the album. I doubt if I'll ever do anything like that again. I enjoy the planning and work that goes into making a clip like *So Tired*. It was fun to change characters and try acting. It's not that different from what you have to do every night when you're on tour, except that you can work with a little more subtlety.

HP: Subtlety? That's a word one wouldn't expect to hear coming out of your mouth.
OO: (Laughs.) That doesn't mean the music has subtlety — even though in the case of *So Tired* it did. When you're on stage, you have to magnify your motions so much that you're acting bigger than life. It's part of the magic of rock and roll. But when you're working on a video you have the time to do something with a little more imagination.

HP: Who comes up with the ideas for your videos? For instance, whose idea was it to transform you into a werewolf for the *Bark At The Moon* clip?
OO: Actually it was my wife Sharon's idea. She came up with the whole concept for *Bark At The Moon* even before I wrote the song, and she worked out the details of the costume with some of the best costume designers in England. They charged us some ridiculous sum for making the costume — I guess they figured rock stars are loaded with money — but the results we got were worth it.

HP: Didn't you want to take the costume you used in the video on tour with you last year?
OO: Yes, but when I found out that there was no easy way to put it on and take it off, there became no practical way of using it on the road. I couldn't take an hour between the end of the set and the encore to put it on, could I?

HP: What about the clips for your new album, **The Ultimate Sin**?
OO: I'd like to make two or three clips for this album. I already have some very good ideas and Sharon does as well. We'll probably do one for the title song which willl incorporate footage from various atrocities — like atomic detonations — along with some shots of me, which you could say would rank as another atrocity.

HP: Why does it seem like there's a great deal more political content on the new album? That's an area you've avoided in the past.
OO: There's not a lot of politics on the album. Even the subject of nuclear war is touched upon only in passing. There are no direct references to nuclear holocausts in any of the lyrics. I don't want my music to be too political; that's not my thing at all. I don't want to sound like I'm preaching to the kids so they'll turn around and say, "That Ozzy, he's beginning to sound just like my old man."

HP: You have changed over the last year. You've tried to give up drinking, and you seem more serious than ever about your music. Why is that?
OO: I've always been serious about my music, but this time I'm trying to stay sober enough to


Mark Weiss



Jake E. Lee
and Ozzy Osbourne

give the music the effort it deserves. I haven't given up drinking for the music, I did it for my health. I was on the verge of totally falling apart. I hated myself, and I realized that unless I did something drastic, I was going to end up killing myself or someone else.

HP: Is it safe to assume that the days of the bat biting, head shaving Ozzy are past?

OO: I don't know. I'm a very unpredictable person, and I'm liable to go off the deep end at any moment. I admit that some of the things I did were done either for publicity purposes or because I was so drunk at the time I didn't know what I was doing. But that side of me is still there. That dark side is very much alive. I try to make sure it comes across in the music more than in my personal life, but I sometimes don't have control over that.

HP: Ozzy, what's left for you to accomplish?

OO: I never think of that. My new attitude is to take each day and make the most of it. I try not to think about next week or next year. I'm a very lucky man because I have people around me who care about me and what I do, and I want to give everything I can to them. I *have* changed in that one way. Only last year I was always concerned about the future and when everything would fall apart. That was because I was worried about falling apart myself. Now that I have more control over myself and my life, it's not a major concern. I just want to see my daughters grow up and enjoy every day of my life to the fullest. I'm convinced that's the secret to happiness. □

on the set with... Night Ranger

San Francisco Rockers Explain The Mysteries of **7 Wishes**.

by Andy Secher

"Picture this," shouts Night Ranger's effervescent bassist/vocalist Jack Blades as he explains the concept that led to the making of the video for the group's recent hit, *7 Wishes*. "I had this vision one night of a genie 30-feet high coming out of this magic bottle. I couldn't get the idea out of my head. I kept picturing someone like Dom DeLuise coming out of that bottle and granting us all our fondest wishes. For Jeff Watson it would be a Marshall stack 50-feet high. For Brad Gillis a harem of beautiful slave girls. I'm the sensible one in the group — I just wanted a lower mortgage rate on my house."

One would be hard pressed to find five more fun-loving guys than the musicians who comprise Night Ranger. When one meets them, a fact that becomes immediately clear is that this group of San Francisco natives love what they do — and they love each other even more.

"Hey don't tell everyone that we love each other," joked drummer/vocalist Kelly Keagy. "They'll think we're 'pump buddies,' or something. You know this business; you tell people that some guys from San Francisco like one another, the next thing you know someone in the media has them sharing a house in Alameda."

With their infectious sense of humor, and devil may care attitude toward themselves and the industry they are part of, Night Ranger is something of a rock and roll anachronism, a band that has reached the top of their profession while sacrificing little of their inherent charm and style. No better example can be given than **7 Wishes**, an album that firmly establishes the quartet as one of America's great rock and roll resources. By blending an unerring pop sensibility with a hard edged metallic attitude, the band has managed to create a sound that makes them totally unique — a quality rarely found in today's music world.

"We've never been the type of band to sit down and analyze what we do," Blades said. "I made the mistake of doing that after we got off the road this time. I sat down and started thinking very logically, 'Well, the last album, **Midnight Madness**, sold two million copies and yielded three hit singles.' I smiled to myself about that, then suddenly I panicked. What the hell were we going to do next? How were we going to match what that record had done? I was ready to write off our career right then.

"That's when an old friend came to the rescue," Jack added in his best game show



Ross Marino

Night Ranger (left to right): Jack Blades, Brad Gillis, Jeff Watson, Fitz, Kelly Keagy.



Ross Marino

Brad Gillis

host voice. "I was speaking to Billy Gibbons from ZZ Top on the phone one day and I said to him, 'Man, I'm having a problem with the new album. It scares me.' I assumed Billy was having the same problem because he was about to go into the studio to start working on the followup to **Eliminator,** which had done something like five million units. I figured he'd be freaking out like I was. But Billy said to me, 'Jack, just go in and do what you do best. It worked last time, it'll work again.' That really opened my eyes. From then on working on this album was easy for me."

Even at his bleakest moment, however, Blades realized he had plenty of help in the Night Ranger camp. If ever a band could be called a pure democracy, Night Ranger is it. After all, any group that allows its drummer to sit at the front of the stage and sing lead is not a band with an ego problem. Everyone shares the work load evenly: writing the songs, overdubbing in the studio and working on tour plans. It's a system that could tear other bands asunder, but for Night Ranger, it works like a charm.

"The strength of this band is that we don't have any big egos to feed, and that we're all very willing to contribute in any way possible," Keagy explained. "If I write a song that Jack will be able to sing better than I will, I ask him to do it. It's the same for him. We don't believe just because you write something that gives you the right to control the number's entire production. I'll never speak to Brad or Jeff and tell them what kind of solo to play on a song just because I wrote it. That would be crazy. I sing a song because it fits my voice better than Jack's."

"Yeah, and I sing them because I can make the girls' panties wet by just looking at them," the impish Blades quickly added. "I'm the band's sex symbol — at least I want to be (laughs). The truth is that we all have a puppy dog appeal. We're the kind of guys you want to take home to mom and dad, but we're not the kind of guys who you'd expect to try to get you back to our hotel room. That's something that works to our advantage — just ask Brad."

Still, despite their apparent internal harmony, all is not paradise. The members of Night Ranger have had to face charges that their sweet harmonies and melodic metal approach is too calculatedly designed for success. While none of the band's members will deny that they want to make as much money as possible, they are all quick to add that the quality of their music remains their highest priority.

"Just look at the progress we've made over the three albums we've done," Gillis said. "Each has been a definite step ahead for us in every way. The songs have been better and so has the playing. Those facts have been reflected in the sales figures. That's why I'd be disappointed if **7 Wishes** didn't go through the roof. The songs are incredible. I don't mean that to sound too pompous, it's just the truth. **7 Wishes** is one hell of an album."

To support the disc, the band has already planned to film three videos, with the hopes of eventually making four or even five clips for the LP. As Blades explained, the band's creative output spills over from writing and recording and touches the video arena as well. "Why shouldn't we get involved with making our videos? I know that some artists just hire a big name director, then just sit back and let him take care of everything. We believe that nobody knows how to promote Night Ranger better than we do, so why shouldn't we take control.

"It's like the video for *7 Wishes*," he added as his eyes lit up with excitement. "I knew what we had to do, the desert setting, the genie, the lamp, the whole thing. The big trick was convincing the record label to go for it. I just figured I'd put on my best business suit and appeal to them on a level they'd understand. I'd go up to the offices and say, 'Guys, we've made a lot of money for you, and we're going to make you a lot more; just grant me this little wish.' Then I'd rub the lamp I had hidden in my pocket and 'poof' the whole concept would instantly become a reality. I guess that would leave me with just six more wishes." □

RADIO 1990



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INSTRUMENTALLY SPEAKING

by Michael Shore

Tama is certainly one of the world's biggest names in drums in terms of respectability and popularity among big-name players. They're right up there with the old faithfuls like Ludwig, Slingerland and Gretsch, and the more recent heavyweight arrivals, Yamaha and Pearl. Top of the line merchandise like those mentioned doesn't come cheap — until now. Tama have just unveiled a new lower price on one of their "starter" kits, and it's such a great deal that they couldn't do much more to improve it aside from *giving* the kits away.

The kit receiving these accolades is the Tama Swingstar SS605, from their "Pro-Starter" budget line. It's a basic five piece kit, with 22" by 14" bass drum, 14" by 5½" snare, and 12" by 8", 13" by 9" and 16" by 16" tom toms. It comes with all the basic hardware — bass drum pedal, hi-hat stand, two cymbal stands, tom tom mount, etc. The snare is a metal shell model, and the bass and toms are constructed of nine ply mahogany shells, for strength, resonance and projection. It used to list for around $850 — your basic steal of a price for a kit this good, from a manufacturer this respected.



The Tama Swingstar SS605: A great deal!

Well, now Tama have slashed the price on the Swingstar SS605 to *under $795 list.* So what have they cut out of the original deal to make it cost less? *Nothing.* In fact — in what may be the world's nicest case of corporate insanity — they've *added* the model 6884 Stagemaster boom cymbal stand, or more precisely replaced one of the traditional straight-up cymbal stands that originally came with the kit with the boom stand. Boom cymbal stands have been all the rage with pro drummers for years now, because with drum setups getting bigger and wider and higher and more extensive all the time, booms give you a lot more flexibility and practicality in getting a comfortable cymbal setup. Now, since this *is* still a budget kit, comparatively speaking anyway, the legs on the cymbal stands are only single-braced instead of double-braced (that is, each leg of the tripod that acts as the stand's base is a single leg instead of two legs bolted together for added stability). Double-braced legs are more desirable, of course. But the fact remains that even in the lower priced single-braced models, Tama makes some of the sturdiest stuff around. If you keep knocking these cymbal stands over, you'd better reconsider the way you hit the cymbals, or the weight of your stick (are you using *baseball bats* or something?!?)

The good news doesn't stop there. Another recent innovation in drum kits has been "extended shells." That is, for a deeper, heavier sound, tom toms that normally measure, say, 12" by 8" are now made in 12" by 10" dimensions, or even deeper. Tama has also discount priced its Swingstar "Xtra" kit, the SS605XT, with a 14" by 6½" metal snare, and 12" by 11", 13" by 12", and 16" by 16" toms. It used to sell for about $950; now it lists for under $845! Again, all the basic hardware, including the one boom cymbal stand, is included in the price.

On both kits, all drums come with Tama's own dramatic looking black Eclipse drumheads on top and bottom, except the snare, which has a traditional coated-white batter head. Finish colors available include aspen white, metallic white, jet black, dark red, and misty chrome — a beautiful, brushed steel look that's sheer class. All that for around $800? No joke. Unbelievable is the word. For more info, write Tama c/o Hoshino USA Inc., P.O. Box 886, Bensalem, PA 19020.□

INSTRUMENTALLY SPEAKING

Recently, we've been covering all those new names on the guitar scene, the enterprising younger companies whose names don't have venerable legends attached to them, like Fender and Gibson do. But what all these companies are doing, each in their own way, is advancing the state of the art in electric guitars by remaking, remodeling, and in some cases rejecting rock guitar tradition. Hondo is one of these companies. (They've been covered here before, most recently with their welcome reissues of Danelectro's classic "Longhorn" bodyshape with up to date electronics, at ridiculously affordable prices.)

Hondo's back with more creative knock-offs of models you may already know. Now, I hope I don't anger the good people at Hondo with the term "knock-off," and I don't think I will because when I called them for info on their latest series of axes they were saying things like "This model's got a Rich Bitch shape, and that one's got a Strat shape," and so on. Besides, Hondo is doing an admirable thing: making quality guitars, albeit ones based on preexisting quality guitars, for fabulous prices. You could do a lot worse, believe me.

Anyway, Hondo's latest is the HKT series. The KT stands for "Kahler Tremolo," as in the cam-operated state of the art locking, fine tunable tremolo bridge, which is standard on all axes in the line. List prices between $499.95 and $524.99 are also standard throughout the line, which right off the bat makes them well worth a look and a listen. The H787KT has the Rich Bitch body and two humbucking pickups; the H761KT has a Strat-style body with the popular pickup array of two single-coils and a bridge humbucker; the H771KT has the same pickup array on a Charvel Randy Rhoads-style body design; and the H785KT has two humbuckers with coil-tap for single-coil sound, plus active electronics allowing a 3 dB boost.

Hondo's news for bassists is even bigger and better. They've teamed up with noted guitar designer Harry Fleishman to market his custom designed "Flash Bass." It looks a lot like a Steinberger, as in no headstock and no body to speak of, but it has a rectangular frame-like structure sticking off the back end to give it a balance closer to conventional basses with bodies and headstocks. It also has a piezo-electric pickup concealed under its bridge as well as the visible stacked humbucker. The control knobs are located on the top side of the body, rather than on its lower front — right where the neck joins the body, a neat and unusual idea. And the controls themselves are interesting, too: along with the master volume and tone controls there's a pickup blend rotary knob for more subtle control over the two pickups than a toggle-selector could offer. The body is constructed of hard rock maple, with full 34-inch scale length, and grover tuning machines. The Flash Bass, Model H888, is available in black or metallic white, and in another of Hondo's "deals of the century," it lists for only $499.95 — literally $1000 less than Harry Fleishman's original model.

Not only that, but this is only the first of six new guitars Fleishman will design for Hondo this year. Want to know more? Write Hondo c/o International Music Co., P.O. Box 2344, Fort Worth, TX 76113.□



The Hondo H787KT



The Hondo H888



CASTALIA GUITAR INSTRUCTION POSTER

Is it a poster? A guitar instruction booklet? It's both, and it's great. It's the "Rock Guitar Poster" from Castalia Publications. This 2' x 3' masterpiece of colorful graphic design pictures a lovely new axe from Solo Guitars, surrounded by a thorough, yet easy to follow, guide to playing rock guitar. The poster shows you the most popular rock guitar scale, the minor pentatonic, in five interlocking patterns that cover the whole neck. These patterns are also shown with passing tones in both aeolian and dorian modes. There are also movable power chords, bar chords, open chords, and all the notes on the entire guitar neck. Then there are explanations of how to use a Vibrato bar (also known as a Tremolo or Whammy bar), achieving tone and sustain, and for you Van Halen freaks, two-hand tapping and harmonics. On top of all that, there's also a three page instruction sheet that comes with the poster, detailing bends, slides, hammer-ons and pull-offs. Castalia also publishes "The Guitar Poster" and "The Keyboard Poster," and all three are available from them for $6.95 plus $2 postage and handling. Write to Castalia Publications, P.O. Box 2503, Petaluma, CA 94953.



UNICORD BOND GUITAR

You're looking at what may be a revolutionary guitar. It's the Bond Guitar, designed by British guitarist/engineer Andrew Bond and imported here by Unicord. Its body is carbon fiber poured into a single mold, so it's one single piece for unreal sustain and absolute resistance to neck warpage. Also, carbon fiber absorbs much less of a string's acoustic energy than wood, so notes have a brighter attack and a more singing sustain. Its fretboard isn't really a fretboard at all. Rather than a neck with frets stuck on, it's a neck with a series of precision engineered, shallow indentations cut into it. The result? Much less string-on-neck friction, for far faster playing and longer string and fingerboard life. Finally, instead of the usual rotary-knob volume and tone contols and toggle pickup-switches, the Bond has touch-sensitive controls for pickup selection and phase switching, and recessed rocker switches controlling volume and tone (treble and bass individually, yet!), with settings displayed via color coded digital lighted readouts. For now, it comes with three single coil pickups; a bass version is on the way too. The Bond Guitar is available in black finish with chrome Schaller bridge and tuners; a fine-tuning tremolo bridge is optional. In a word? Revolutionary. For more info, write Unicord, 89 Frost St., Westbury, NY 11590.



CARVIN BASS

Carvin's new V440 bass guitar is as serious as all their other axes — which is to say, pretty darned serious! Its futuristic-shaped body (modeled on their popular V220 guitar) is made of Eastern hard rock maple and koa woods, the neck is glued and contoured into the body for better playability and sustain, and the ebony fingerboard has lovely mother of pearl inlays. The two M22 humbucking bass pickups can be split for single coil or double coil sounds, which along with the two volume controls and master tone controls offer a lot of sonic possibilities. The standard bridge is machined of solid brass and sustains like crazy; the Kahler bass tremolo bridge is also available at additional cost. Available in black, white, red, or natural high-gloss polyurethane finishes, the V440 is one heck of a bargain at just $399 list ($519 with the Kahler tremolo bridge). For more info, write Carvin Corp., 1155 Industrial Ave., Escondido, CA 92025.



NEW WASHBURN DOUBLENECKS

Washburn's Bantam series is one of the best and most popular entries in the post-Steinberger "sleek body no headstock" sweepstakes, and now they've gone the competition one (or is it two?) better by introducing some double-necked models, which like the original Bantam single-necks come with black lacquer finish, black hardware, and straight-pull bridge and tuning system. Each one also features a simple stereo Y-cord allowing you to play each half of the instrument through your choice of amps, and a switch that activates one set of strings and blocks out the other (to prevent those unwanted sympathetic resonances). One model (on the left) has a four string bass and a six string guitar; the other has two four string basses, one fretted and the other fretless. For more info, write Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60090.

HEAVY METAL GUITAR LESSONS

Metal Method guitar lessons have reached more than 50,000 guitarists in 54 countries during the past three years. This revolutionary course has helped shape the sound of the ext generation of guitarists. What is it that has made Metal Method o incredibly popular around the world?

Unlike most guitar systems, this one teaches you how to find your wn original style instead of just becoming a carbon copy of guitar eroes. Plus, the Metal Method is so simple to understand that it nables you to quickly reach your potential instead of taking years. **nother thing that makes this course so popular — Metal Method uarantees you are going to learn.** If for any reason you're not satis- ed, return the lessons within fifteen days and you'll receive a full efund. **Try to find another course that's willing to guarantee you're oing to become a better guitarist!**

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If you have friends who have recently made amazing progress laying guitar, ask them about Metal Method. Chances are, this ourse has helped them along the way. You have nothing to lose y trying this (because it's guaranteed) and Metal Method could ean the difference between success and failure. **Haven't you waited ng enough?**

LONDA/METAL METHOD PRODUCTIONS



Metal Method lessons are used by guitarists in 54 countries around the world. Instructor Doug Marks (pictured) plays Charvel/Jackson guitars.

My son Tom got over $50 worth of your guitar lessons and he really is doing great. At first I thought these lessons would be a total waste. Boy was I wrong. Thanks a lot for putting something like this out. — *Mrs. Sue De Fazio*
Scranton, PA

Your lessons are very easy to understand even for somebody from the other side of the world, and also much better than other courses I've had! — *Christian Ahlberg*
Soderkulla, **Finland**

I was waiting for my teacher to teach me the things I wanted to learn and became impatient. I hesitantly ordered your Licks Lesson and was *amazed* by how much I learned in just a few weeks! — *Mark Kirlin*
Laramie, WY

Your lessons are great! They helped me get into a band.
— *Diana Thomas*
Glendive, MT

My friend bought your first four lessons before he'd ever picked up a guitar. Now you should hear him! If Metal Method can do that for him I can't wait to see what it will do for me — someone who's been struggling for six years!
— *Derek Green*
Melbourne, **Australia**

I've heard a lot about your tapes from my friends and I've always wondered why they progressed so much faster than I did. Well now I know! You have worked miracles according to my friends and that's what I need.
— *Don Howell*
Clearfield, UT

I learned more from 2 Metal Method lessons than from taking a year and a half of weekly lessons. — *Mark Wolf*
Parma, OH

The best help I have ever had. The greatest! Super lessons!! — *Todd Wilson*
Moss, **Norway**

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LITA FORD



Mark Weiss

"I may look sexy, but the music always comes first."

the bride wore black

by Paul Hunter

Over the last few years, Lita Ford has usurped Pat Benatar as hard rock's preeminent female performer. The seductive blonde guitarist/vocalist has managed to combine her sexy good looks with an infectious hard-rocking sound to become a major force on the international rock and roll circuit. Now with the release of her third solo album, Ford seems ready to reach for the next plateau in her career — platinum stardom. Even though she recently emigrated to England from her long time home in California to be with her husband-to-be, Black Sabbath's guitarist Tony Iommi, Lita promises that America has just begun to feel the power of her metal attack.

Hit Parader: A lot is happening in your life at the present time. You have your new LP out, and you've recently become engaged. Is there one thing in particular that excites you more than anything else?
Lita Ford: Everything's pretty exciting. But the album is what is really turning me on at the moment. At this point, I've gotten used to the idea of being engaged to Tony, it's the reaction to the album that's very exciting now. Oh, wait a minute (laughs). That sounds horrible. If Tony reads that he'll get really mad. Make sure you print that getting engaged to him is the most exciting thing that's *ever* happened to me.

HP: How did you two meet?
LF: We've known each other on and off for a while now. I've always been a big fan of his, and meeting him was a real thrill for me. I love the way he plays guitar, and Black Sabbath was a big influence on me when I was growing up.

HP: Didn't you two jam together on stage recently?
LF: That was about six months ago at the Capitol Theater in New Jersey. We did it for some guitar special that ran on MTV. It was really a kick to go out and play some Sabbath stuff with him. Hell, I grew up on that stuff. The first concert I ever went to was a Black Sabbath show in Long Beach, California.

HP: There's a song titled *The Bride Wore Black* on the new LP. Did that come about because of your relationship with Tony?
LF: In a way, yes. I wrote it with our bass player, Gordon, after Tony and I got engaged, so I guess it did have a certain influence, but I just liked the way the title sounded. It really fits my image. I'd like to do a whole concept video for it — kind of the reverse of Billy Idol's *White Wedding*.

HP: Speaking of your image, you've toned down a bit over the last few years. On your first album cover you were dressed in a leather "G" string holding a bleeding guitar. You've come a long way from that.
LF: I hope so. I was never comfortable with the way I was marketed in the beginning. I never wore that kind of outfit on stage, and I never was a big one for blood. The record company was trying to sell me as a sex symbol, and I kept telling them, "I'm not a sex symbol, I'm a guitar player." If people want to view me as a sex symbol that's fine with me, but the music comes first, and I'm determined to make sure people realize that.

HP: How tough is it being a woman in rock and roll? I don't think too many male performers would have been exploited the way you've been in your career.
LF: I don't know if I've been exploited since my time in the Runaways. I mean nobody drugged me and threw me into those leather costumes. I had to agree with it. I may regret it now, but I thought it would be a good way to attract a little extra attention. I guess it was, but I didn't attract the kind of attention I wanted. That's part of being a woman in this business, and believe me, it is tough. But if music's in your blood, then you've got to go for it. Most girls are told playing guitar in front of a stack of Marshall amps isn't very feminine, but if you believe in it, you do it.

HP: You've always had a reputation for being a pretty heavy partier. How true is it?
LF: If I did half the things people said I've done, I'd probably be unable to talk to you now. The truth is that I work my ass off. I'm on the road a lot, and when I'm not, I'm working on new music. There really isn't that much time to go out and party. Sure, I like having a good time, but who doesn't? I party in moderation. I don't have time to lead a wild lifestyle.

HP: You've been able to break through in Europe and the Orient before doing so in the States. Why is that?
LF: I'm not sure. There may be some fans who remember the Runaways, especially in Japan, where we toured a lot. But the real reason is, that instead of looking at me as a woman as they have in America, they've looked at me as a musician. That lets them appreciate my music a lot more.

HP: Is there anything in particular you feel you have to prove because you are a woman?
LF: Yes — I don't want to be thought of as a good female guitarist — I want to be thought of as a good guitarist, *period*. Being a woman can be a big advantage in this business. I enjoy being a woman who can go on stage and kick ass on guitar. But you've got to work twice as hard to get the respect you deserve. That respect is what I'm out to get this time.□

Matt Lis/Pix Int'l.



Lita Ford: "I've never been exploited because I'm a woman."

Deep Purple

Caught in the act



Neil Zlozower

Ritchie Blackmore: His soaring Stratocaster excursions propelled Purple's metal machine along at a break-neck pace.

by Winston Cummings

Outside the arena, two denim-clad kids no older than 13 jostled with the normal array of street hustlers and scalpers in an attempt to procure a pair of tickets for that night's Deep Purple concert. "I've got to see this show," one kid said to the other. "Yes," said his friend, "Deep Purple is one of my favorite bands."

Little did the pubescent pair realize that the group they were so anxious to see had originally disbanded around the time they were born. But rock and roll has always been a medium surviving on loyal fan support. The fact that the members of Deep Purple are old enough to be the fathers of most of their fans has had little impact on the group's dedicated following —which has made their latest album, **Perfect Strangers**, into a million-selling success and has packed arenas from coast to coast.

"They're legends," one aficionado said outside of the concert hall shortly before the show was to begin. "I never thought I'd get the chance to see the band that recorded *Smoke On The Water*. Now that I'm getting that opportunity, I wouldn't miss it for anything."

Inside the packed arena, the crowd's frenzy grew as the house lights went dark. A staccato Ritchie Blackmore guitar run permeated the hall with a sense of impending excitement. Then, as the stage lights flashed brilliantly, the band launched into *Highway Star*, one of their decade-old anthems. With Jon Lord's swirling keyboards blending effortlessly with the bass licks of Roger Glover, the powerhouse drumming of Ian Paice and the animalistic vocal forays of Ian Gillan, it seemed as if the hands of time had been turned back to 1972, when Deep Purple ruled the metal roost with their classic sound.

Shifting gears with the ease of true champions, the band mixed their new material, such as *Knockin' At Your Back Door*, with such time honored classics as *My Woman From Tokayo* and *Space Truckin'*. As always, the crowd's loudest cheers were reserved for the inimitable man in black — guitar maestro Blackmore — who prowled stage right like a jungle cat. With his brilliant Stratocaster excursions punctuating every number with a touch of artistic brilliance, Purple's musical steamroller picked up momentum throughout the 90 minute set.

Closing with the expected encore of *Smoke On The Water*, the band quickly disappeared to their backstage dressing rooms (Blackmore had his own, while the rest of the band shared another). Relaxing after the show with friends and the group's ever-present bottles of booze, the Purples seemed content — a sharp contrast to the tensions that tore the band asunder a decade earlier.

"We've grown up a lot since then," Glover explained. "We're not trying to top each other on stage every night the way we once were. We still have as much competitive spirit, but we're taking life a little easier. The first time around, we didn't give ourselves the chance to stop and enjoy what we were accomplishing. That was our biggest mistake. We saw the opportunity to make a great deal of money and we simply burned ourselves out. That's something we swore we wouldn't do this time."

"We do try to learn from our mistakes," Lord added. "We'll never play six nights a week again. We've learned to enjoy our work and respect each other — that's all part of growing up. It took us 10 years of being apart to learn to appreciate each other properly. Now that we have the chemistry working better than ever, we'd be foolish to throw it away, and while we may be many things, one thing I hope we're not is foolish." □

TED NUGENT

blood and guts

Motor City Madman Prepares To Begin Work On New LP.

by James Curtis

Ted Nugent's career has gone through more ups and downs than the escalator at the local ***Montgomery Ward's.*** *From the day his band, the Amboy Dukes, opened for the Supremes at Detroit's Cobo Hall nearly 20 years ago, through such platinum platters as* ***Cat Scratch Fever*** *and* ***Weekend Warriors****, the Motor City Madman has given the rock world some of its most outrageous and exciting moments. Recently, however, the Nuge's career has been in somewhat of a decline, with his most recent LP,* ***Penetrator,*** *failing to generate the frenzied response afforded his earlier efforts. True to his wildman spirit though, Nugent refuses to give in. Currently he's at work on a new LP which he hopes to have out by the fall. We recently had the chance to talk to Ted about some of the highs and lows of his long career.*



Ross Marino

Ted Nugent: "I can burn a band out faster than any man alive."

Hit Parader: Ted, do you think that part of your recent sales stems from the fact that your band is always changing?

Ted Nugent: Nah, not at all. I get a rush out of dealing with different musicians, and they get the same rush out of dealing with me. The simple truth is that I can burn a band out faster than any man alive. They go on the road with ol' Ted for a few months and then they're ready to enter a retirement village.

HP: Why do you think your last few albums haven't sold as well as you might have expected?

TN: I never have expectations about how an album's going to do. I don't give a dead penguin dick about what the critics think about it, or if the record company loves it. I make music for me. I love every album I do. I don't know why some sell more copies than others. I've been in this rock and roll biz long enough to know that everything goes in circles and what's curdled milk one day is ice cream the next.

HP: Your image hasn't changed at all in the last 20 years. You still have the same long hair, and wear the same leather you always did. Do you ever think it's time for a change?

TN: I give you credit for asking that question to my face. Most people would be scared I'd shoot them for saying that. Hell no! I'm not going to change. Why should I? There are more people playing good, loud rock and roll today than ever before, and most of them have long hair and are wearing leather. If you want to look at it that way, I'm probably "hipper" now than I've ever been.

HP: We've heard rumors that you're deaf in one ear from playing at peak volume for so long is that true?

TN: What? (Laughs) Yeah, I've got a problem with the hearing in one of my ears, but it's one of those things that would probably change if I'd stop playing for a year or two — it's not worth it to me. Not hearing too well in one ear is a heavy price to pay, but it's worth it to play the way I want to. Between you and me, I've started wearing ear plugs at my shows. Not to soften the volume, but just so that I can keep on yankin' and crankin' for a long time to come.

HP: If you weren't playing rock and roll anymore, what do you think you'd do with your life?

TN: Probably the same thing I do every fall — take off for the woods and live by my instincts as a hunter. That's a real thrill for me. It's a real back-to-basics lifestyle, and I love it. I go with my bow and arrow and have to shoot my own game for food and clothing. All the stuff I used to wear on stage was from animals that I hunted. As long as I still want to hunt though, I'm sure I'll want to play rock and roll. There's a lot of similarity between the two. To me they're both the biggest rushes around. □

behind the lines

Hit Parader Gives You Another Dose Of The Hottest Metal News And Gossip.

by Adrianne Stone

Lots of crazy stuff to tell you about this month ... the strangest of which involves Los Angeles' chief troublemakers, Motley Crue.

Recently, **Hit Parader** flew to LA to present Motley Crue with an award for being voted "Band Of The Year." Afterwards, Vince Neil and Nikki Sixx headed back in Nikki's new jeep to their respective apartments to change clothes. But evidently, on their trip back to the studio where they were working on **Theater Of Pain,** they were hit from behind by an out of control driver, who then panicked and sped off. Never ones to take things lying down (we'll resist a tasteless pun here), Nikki and Vince took off in hot pursuit after the offending automobile. Finally, thinking they caught up with their prey at a red light, they jumped out of the jeep and flung themselves on the auto's hood, much to the shock and bewilderment of the driver. Vince then proceeded to kick in the windshield, while Nikki reached inside and grabbed the hapless four-wheeled pilot.

At some point during this chaotic episode, the driver realized there were two livid human beings gripping the chrome of his vehicle and decided, wisely, to step out of his car. Vince and Nikki then alit from their precarious perches atop the vehicle to check his license and registration, and make a citizen's arrest. Then, they realized that Nikki's wallet was still in his jeep, which they left at the red light! Is there no end to their madness?

****

On a personal note, tall, blond guitarist Robbin Crosby, of Ratt fame, has been seen towing a certain famous lovely 'round town. Looks suspiciously like Prince's ex-flame and leading lady, Apollonia...

****

...and speaking of happy couples ... Lita Ford, soon-to-be bride of Black Sabbath guitarist Tony Iommi, has told us that her new LP will be called **The Bride Wore Black.** Fitting title, though one can only imagine what the real life ceremony will be like. Lita has taken up permanent residence with the mustachioed man in his mansion in Birmingham, England.

****

Move over Bob Geldoff and Quincy Jones ... Ronnie James Dio, the golden-lunged vocalist, has put together a Heavy Metal for Ethiopia package to benefit the starving multitudes in Africa. Included on the song *Stars* will be members of Motley Crue, Dokken, W.A.S.P., Quiet Riot, Night Ranger and Judas Priest. Naturally, nasty rumors persist that Dio's using the project to hype his own career, but those in his corner insist that although he's a small man, he's got a huge heart.

****

One guy who's been causing a few ripples in the metal community has been Twisted Sister's Dee Snider. Apparently darling Dee has assumed the role of spokesman for the heavy metal cause, much to the chagrin of certain metal comrades. "He's got no class," one heavy duty rocker stated. "I don't want everyone to think that all rockers always dress in T-shirts and act stupid. He's just trying to make a scene wherever he goes."□

Joe Bangay/Pix Int'l.



Twisted Sister's Dee Snider: Making a scene?

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THE SEARCH IS OVER

(As recorded by Survivor)

FRANK SULLIVAN
JIM PETERIK

How can I convince you
What you see is real
Who am I to blame you
For doubting what you feel
I was always reaching
You were just a girl I knew
I took for granted
The friend I have in you.

I was living for a dream
Loving for a moment
Taking on the world
That was just my style
Now I look into your eyes
I can see forever
The search is over
You were with me all the while.

Can we last forever
Do we fall apart
At times it's so confusing
The questions of the heart
You followed me through changes
And patiently you'd wait
Till I came to my senses
Through some miracle of fate.

I was living for a dream
Loving for a moment
Taking on the world
That was just my style
Now I look into your eyes
I can see forever
The search is over
You were with me all the while.

Now the miles stretch out behind me
Loves that I have lost
Broken hearts lie victims of the dead
Then girl like it fin'lly struck
Like lightnin' from the blue
Every highway is leadin' me back to you.

Now at last I hold you
Now all is said and done
The search is come full circle
Our destinies are one
So if you ever loved me
Show me that you give a damn
You'll know for certain the man I really am.

I was living for a dream
Loving for a moment
Taking on the world
That was just my style
Then I touched your hand
I could hear you whisper
The search is over
Love was right before my eyes.

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SUSSUDIO

(As recorded by Phil Collins)

PHIL COLLINS

There's a girl that's been on my mind
All the time
Sussussudio
Oh oh
Now she don't even know my name
But I think she likes me just the same
Sussussudio
Oh oh.

Oh if she called me
I'd be there
I'd come running
Anywhere
She's all I need
All of my life
I feel so good
If I just say the word.

Sussussudio
Just say the word oh
Sussussudio.

Now I know that I'm too young
My life has just begun
Sussussudio
Oh oh
Ooh give me a chance, give me a sign
I'll show her any time
Sussussudio
Oh oh.

Ah I've got to have her
Have her now
I've got to get closer
But I don't know how
She makes me nervous
And makes me scared
But I feel so good
If I just say the word
Sussussudio
Just say the word oh
Sussussudio ah.

Ah she's all I need
All of my life
I feel so good
If I just say the word
Sussussudio
I'll just say the word oh
Sussussudio
I'll just say the word oh
Sussussudio
I'll say the word oh
Sussussudio oh oh.

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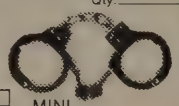


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Mark Weiss

ONLY LONELY

(As recorded by Bon Jovi)

J. BON JOVI
D. BRYAN

Another long and sleepless night
You need someone to hold you tight
Sometimes love don't know wrong from right
Another long and senseless
Fight was all you knew
They're all the same
There's no one left to take the blame
What's behind this masquerade
How do we win these losin' games we play
Words we say
Cutting wounds we know they run so deep
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
How much pain does it take.

It's getting sometimes I don't know
When to stop when to go
Sometimes we're so afraid
To let it show
A stolen kiss so out of place
It wipes the smile right off your face
'Cause when those feelings start
We let them go let them go
Games we play
Words we say
Cutting wounds that run so deep
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
So tell me baby
How much pain can you take
How much pain can you take
Before your heart breaks yeah.

I got this time bomb ticking in my head
This time I think she's gonna blow
How can I say get away
When I just can't let her go.

Games we play
Words we say
Cutting wounds that run so
Leave it all behind you
Or someday love will find you.

Only lonely
I can't stop hurting you
Only lonely
But I can't stop loving you
Only lonely
I can't stop hurting you
Only lonely
I can't stop.

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DON'T COME AROUND HERE NO MORE

(As recorded by Tom Petty and The Heartbreakers)

TOM PETTY
DAVID A. STEWART

Hey hey
Don't come around here no more
Don't come around here no more
Whatever you're lookin' for
Hey don't come around here no more.

I've given up stop
I've given up stop
I've given up stop on waiting any longer
I've given up on this love getting stronger
Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

I don't feel you anymore
You darken my door
Whatever you're lookin' for
Hey don't come around here no more.

I've given up stop
I've given up stop
I've given up stop you tangle my emotions
I've given up honey please admit it's over.

Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

Stop walking down my street
Don't come around here no more
Who do you expect to meet
Don't come around here no more
And whatever you're lookin' for
Hey don't come around here no more
Hey.

Honey please don't come around here no more
Whatever you're lookin' for.

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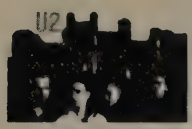
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Scorpions ..... T-J-P-E-R-S-C-A	Duran Duran "Andy" .... P	Asia ..... P-T-J
Robert Plant ..... T-J-P	Duran Duran "John" .... P	The Who ..... P-T-J-X-A-E-K
Loverboy ..... T-J-P-X	Duran Duran "Simon" ... P	Jim Morrison ..... P-B-T-J-S-D-E
Culture Club ..... T-J-P-A-X	Hall & Oates ..... P-A-K	John Cougar ..... T-P
Huey Lewis & News ..... T-S-J	Huey Lewis ..... P	Great White ..... T
Slade ..... T-S	Accept ..... P-A-E-K-D-X	Night Ranger ..... T-J-S

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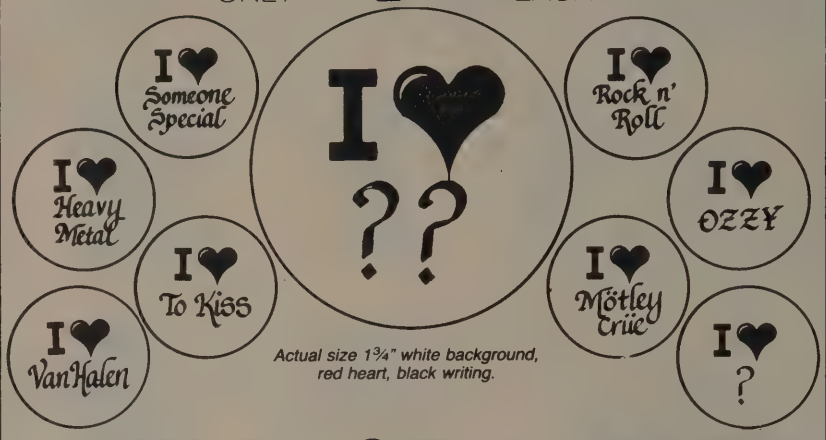
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(As recorded by Autograph)

STEVE PLUNKETT
DOUGLAS FOXWORTHY

I don't know how I let her go
I thought the chain would always be unbroken
Now my heart keeps tellin' me
Words I should have said but left unspoken
So after you are through
Doin' what you're gonna do
After you throw her heart away
I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me.

I can't blame her for a thing
I guess you really made her feel so wanted
When she sees she was the fool
Her empty heart will still be haunted
So after you are through
Makin' her go through all the moves
After you chase her dreams away
I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me.

I will never turn away
After her tears have burned away
And when the smoke has fin'lly cleared
I will still be here to say.

Send her to me
Send her to me
I'm the one who loves her
Send her to me
Send her to me
I'm the one who needs her
Send her to me
Send her to me
Oh I'm the one who loves her
Send her to me
Send her to me
Oh I'm the one.

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Motley Crue



HEADBAND · HB

STUDDED LEATHER WRISTBAND · SLW



NEW SATIN JACKET · NSJ ($79.00)



EVERY MOTHER'S NIGHTMARE/GROUP · G,A



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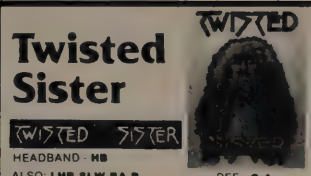
TAPESTRY · TAPL, TAPM



SKULL · G,A,STD

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ALSO: LHD,BA,PH,NW, BS,C

Twisted Sister



TWISTED SISTER

HEADBAND · HB

ALSO: LHB,SLW,BA,P

DEE · G,A

GROUP · G,A

TAPESTRY · TAPL,TAPM

LOGO · G,A,B



THE GAUNTLET · $25.00



THE MINI GAUNTLET · $16.00

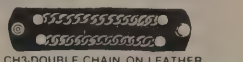


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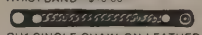


MAXI GAUNTLET (NOT SHOWN) WRIST TO MID FORE ARM, SPIKED · $35.00

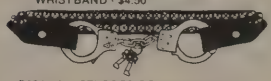
HAND GUARD WITH SPIKES · $15.00



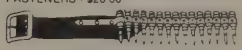
CH3-DOUBLE CHAIN ON LEATHER WRISTBAND · $10.00



CH1-SINGLE CHAIN ON LEATHER WRISTBAND · $4.50



B69A-1¾" STUDDED BELT ATTACHED TO HANDCUFFS WITH ADJUSTABLE SNAP FASTENERS · $26.00



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ALG33S-5/8" WIDE BOOT STRAP WITH SOLID SPIKES AND CHAIN UNDERSTRAP · $14.00

NOT SHOWN
GLV6-FINGERLESS LEATHER GLOVE WITH STUDS · $15.50 per pair
GLV9-FINGERLESS LEATHER GLOVES WITHOUT STUDS · $12.50 per pair
ALG46-23-GUITAR STRAP, 1¾" WIDE WITH 3 ROWS OF STUDS · $34.00

T-Shirts & Posters

METALLICA



KILL 'EM ALL · G
RIDE THE LIGHTNING · B
SCORPIONS · C
LOVE AT FIRST STING · G,WM
HUEY LEWIS · WD,WM, JD
HEART OF ROCK & ROLL · WD
ALSO: P,KC,BS
GREAT WHITE



MECHANICAL SHARK · WD



WASP POSTER #1884 · P

NIGHTRANGER
MIDNIGHT EXPRESS · WD
NIGHT RANGER · WD, WM,JD
ALSO: P,KC,B
WASP · KC,P,B, 6 DIFFERENT BUTTONS FOR $5.00



WASP · G,A,TAPL, TAPM

QUIET RIOT · G,A,LHB, P,PH,HB,BA,KC, BS,B,TAPL,TAPM,C
CONFEDERATE FLAG · 2 SIDED SLEEVELESS T-SHIRT ($13.50)
KROKUS
MIDNIGHT MANIAC · WD
GROUP/ROCK THE NATION · WD
TARGET



TARGET T-SHIRT ($15.00)
ACCEPT · P,B
BALLS TO THE WALL · G,A
SPRINGSTEEN
BORN IN USA · WD
DANCIN' IN THE DARK · WD
BLACK & BLUE



BLACK & BLUE · WD



TOOTH & NAIL · WD
BREAKING CHAINS · WD,BS,KC
LOGO · B
BILLY IDOL · G,STD,P, KC,C,SLW,CAP,HB, BA
BLACK SABBATH · P, PH
BABY DEVIL · WD,KC
LIVE EVIL · TAPL, TAPM,SJ
MOB RULE · TP



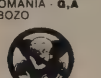
GRIM REAPER · WD

VAN HALEN
· P,PH,B,BS,KC, LHW
VAN HALEN '84 TOUR · G,A
SAMURAI · G,A
VAN HALEN '84 · G,A
VAN HALEN '82 · G,A,KC

CINDI LAUPER · P



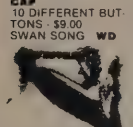
CINDI LAUPER · G,A
4 DIFFERENT BUTTONS FOR $3.00
MICHAEL JACKSON · G,A,STD,TAPL TAPM
EURYTHMICS · WD, WM,C
DEF LEPPARD · LHB P,BS,B,TAPL, TAPM,HB,BA,PH,KC
PYROMANIA · G,A
NO BOZO



1 SIDED T-SHIRT · $11.00
RE-FLEX · WD
ZEBRA · G,A
VANDENBERG · WD
ALCATRAZZ · WD
PRETENDERS · WD,P TAPL,SJ,C
DEEP PURPLE · LHB

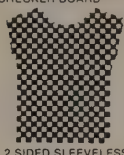


DEEP PURPLE · G,A
STUDDED SLEEVELESS JERSEY · $25.00
STUDDED GLOVE & LIGHTNING BOLT JERSEY (1 SIDED) $10.00
LED ZEPPELIN · TAPL, TAPM,LHB,HB,BA
AMERICAN TOUR '77 · CAP
10 DIFFERENT BUTTONS · $9.00
SWAN SONG · WD

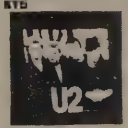


1st ALBUM COVER · WD

BRITISH FLAG SLEEVELESS T-SHIRT · $13.50
SHORTS · $10.50
ALSO: PH,TAPL, TAPM,BA,HB
CHECKER BOARD



2 SIDED SLEEVELESS T-SHIRT · $15.00
AMERICAN FLAG
2 SIDED SLEEVELESS T-SHIRT · $13.50
RISING SUN
2 SIDED SLEEVELESS T-SHIRT · $13.50
ALSO: PH,TAPL, TAPM, HB
U-2 · P,BS,B,C
UNDER A BLOOD RED SKY · WD
FLAG/WAR TOUR · STD



U-2 · G
U-2 · TAPL,TAPM
JUDAS PRIEST · SLW, P,B
DEFENDER OF FAITH · G,A,STD, BS,TAPL,TAPM, CAP,SJ
SCREAMING FOR VENGENCE · G,A,STD, BS,TAPL,TAPM,KC, HB,BA,SJ,LHB
10 DIFFERENT BUTTONS FOR $9.00
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NEW SATIN JACKET · NSJ ($79.00)
POLICE · P,PH,BA, HB,KC,B,TAPL, TAPM,C
'84 CALENDAR · $5.50
SYNCHRONICITY · WD,SJ
FACES · WD
TOUR · WD
ADAM ANT · P,TAPL, TAPM, '84 CALENDAR · $5.50
STRIP · WD,CAP
TRIUMPH · B,PA
ALLIED FORCES · G,A
RUSH · P,BS,B,PH, KC,TAPL,TAPM
GRACE UNDER PRESSURE · WD,WM,CAP
SIGNALS · A

WHAM · BA,LHB



WHAM · HB
SAXON · P,BS,B
PINK FLOYD · PH B,BS
THE KINKS · G,A
JOAN JETT · P
STRAY CATS · G,A
ASIA · G,A
AC/DC · HSJ,G,A,HB, BA,TAPL,TAPM, LHB
DOORS · P,TAPL, TAPM
UFO · P
BOB SEGER · PH, P,PA
Y&T · KC



Y&T · G,A
RAVEN · G,A
FRANKIE GOES TO HOLLYWOOD · P,B
HENDRIX · PA,P
LYNYRD SKYNYRD · P,PH
GEORGE THOROGOOD · G
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JOURNEY · KC, SEE CATALOG FOR AVAILABILITY OF T-SHIRTS
YES-CLOSE ENCOUNTER · G,A,STD
PAUL YOUNG · WD
LITA FORD · G



LITA FORD #NM63 · P
LOVERBOY · G,A, BS,P
CULTURE CLUB · G, STD,P,TAPL,TAPM, PH,NW,C
BERLIN-LOVE LIFE · WD
ROLLING STONES · B,BS
DRAGON · G,STD
SILHOUETTE · G,STD
TONGUE · G,A,STD

Iron Maiden



NEW SATIN JACKET · NSJ ($79.00)



POWERSLAVE · G,A,TAPM,TAPL, P,B,



PURGATORY · G,STD,B,P



TROOPER · G,A,STD, B,P

HEADBAND · HB
NUMBER OF THE BEAST · G,A,STD, KC,BS,TAPL, TAPM,P
KILLERS · G,A,TAPM, TAPL,KC,BS,B
MAIDEN JAPAN · G,A, KC, B
PIECE OF MIND · G,A, TAPL,TAPM,SJ,KC, BS,B,NW,P
5 POSTER PACK · $8.50
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ALSO: BA,PH,C,SLW, LHD

Duran

NEW SATIN JACKET · NSJ ($79.00)

DURAN DURAN ARENA · G,A
TOUR OF JAPAN '84 · CAP
MADISON SQUARE GARDEN · CAP
SEVEN & RAGGED TIGER · G,A,TAPL, TAPM
DOUBLE 'D' · G,A,STD, BS
SNAKE · G,A,STD
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TANK TOUR · SJ

SLAVE GIRL · WD

ANIMALIZE · WD, JD,P

KISS POSTER #1891 · P

KISS HEADBAND · HB

ALSO AVAILABLE: BA, BUTTONS (11 DIFFERENT KISS BUTTONS) $1.25 each OR 11 for $10.00

Dio

DIO POSTER #1892 · P
DIO COLLAGE POSTER (not shown) · P

LAST IN LINE · WD, JD

WORLD TOUR · WD,SJ

PYRAMID · WD

DIO HEADBAND · HB

ALSO: BUTTONS (LIVE OR MURRAY) $1.25 each, KC (MURRAY), BA,BS, 6 DIFFERENT BUTTONS · $5.00

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WD	2-sided T-SHIRT $9.75	C	1985 CALENDAR $9.00
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STD	2 sided MUSCLE $11.00	TAPL	TAPESTRIES 45" x 48" $13.00
SJ	SATIN JACKETS • SIZES: S,M,L $39.50	SLW	STUDDED LEATHER WRISTBANDS $8.00
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		B	BUTTONS $1.25
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Ratt

HEADBAND · HB

RATT MECHANICAL · SJ,WD,WM, KC,B

RATT ELECTRICAL · WD,JD,TAPM, TAPL,P,KC,B

RATT POSTER #1851 · P

RATT GROUP · WD,B, KC

RATT PATROL · WD

TAPESTRY · TAPL,TAPM
ALSO: SLW,LHB BUTTONS (JUAN, BOBBY, STEPHEN, WARREN OR ROBBIN) $1.25 EACH OR ALL 9 BUTTONS FOR $8.00

Ozzy

JAKE E LEE · WD

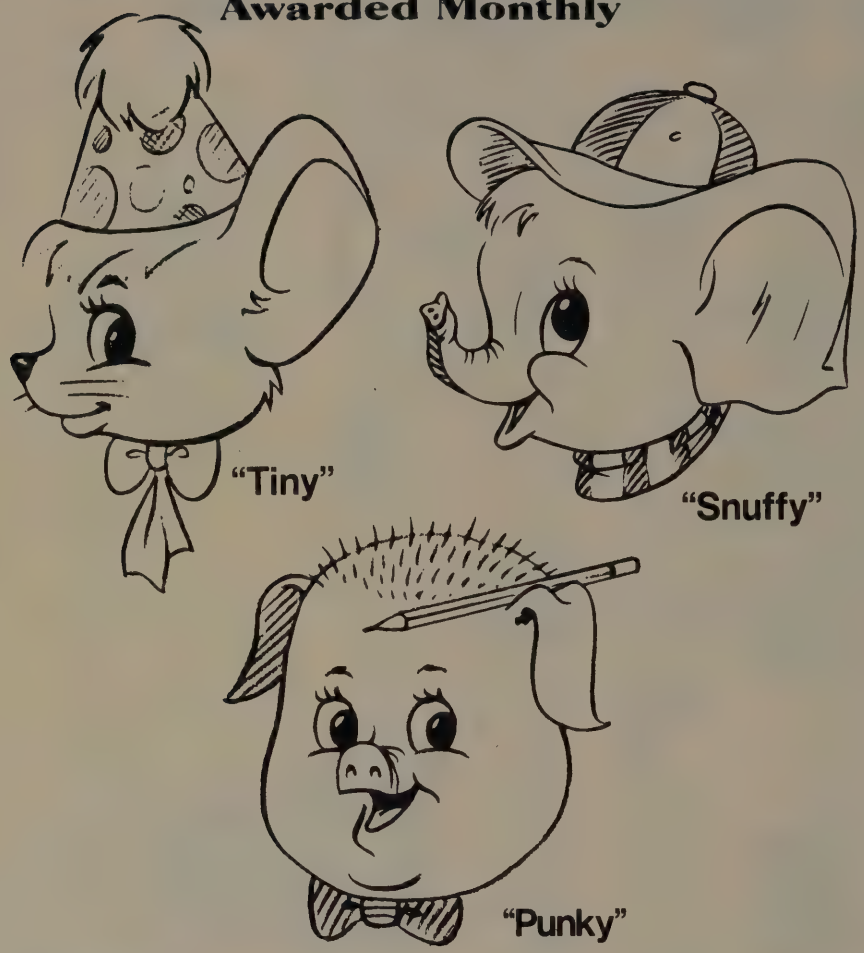
TATOO · WD,SJ, JD
BARK AT THE MOON · WD

SLAVEGIRL · WD

BARK TOUR '84 · CAP
WOLFMAN · SJ
ALSO: LHB,P,HB,BA, TAPL,TAPM,PH,NW

OZZY FOR PRESIDENT WD,WM

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Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One $25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS
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Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt _____

City _____ State _____

County _____ Zip _____

Telephone Number _____

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DAYS ARE NUMBERS (The Traveller)

(As recorded by The Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

The traveller is always leaving town
He never has the time to turn around
And if the road he's taken isn't leading anywhere
He seems to be completely unaware.

The traveller is always leaving home
The only kind of life he's ever known
When ev'ry moment seems to be a race against the time
There's always one more mountain left to climb.

Days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are
Remember days are numbers
Count the stars
We can only go so far
One day you'll know where you are.

The traveller awaits the morning tide
He doesn't know what's on the other side
But something deep inside of him keeps telling him to go
He hasn't found a reason to say no.

The traveller is only passing through
He cannot understand your point of view
Abandoning reality unsure of what he'll find
The traveller in me is close behind.

Days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are.

Remember days are numbers
Count the stars
We can only go so far
One day you'll know where you are.

Remember days are numbers
Watch the stars
We can only see so far
Some day you'll know where you are.

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ROCK BUY MAIL ™

"The One Stop Shop"

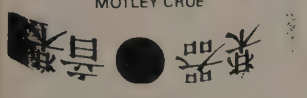
- - - ROCK CONCERT PROMOTIONS - - -

Official Licensed Merchandise

HEADBANDS AND BANDANAS (Multi-Colored Print)



MOTLEY CRUE



KAMIKAZE



DEF LEPPARD



OZZY OSBOURNE



KAMIKAZE FLAG

HEADBANDS $3.50 ea. **BANDANAS $4.00 ea.** **STUDDED LEATHER HEADBANDS $7.00 ea.**
2 or more $2.50 ea. **2 or mor $3.00 ea.** **2 or more $5.50 ea.**

H — Available in Headband or B — Available in Bandanna or L — Available in Leather Headband

#128 Kiss (Animalize) H,B,L
#129 W.A.S.P. H,B,L
#494 DIO H,B,L
#120 Billy Idol H,B
#121 Twisted Sister H,B,L
#122 Ratt (Electric Ratt) H,B,L
#123 Ratt (Ratt & Roll) H,B
#102 Rush H,B
#126 Deep Purple H,B,L
#105 Motley Crue H,B,L
#106 AC/DC H,B,L
#107 Led Zeppelin H,B,L
#108 Police H,B
#509 GIUFFRIA H,B
#110 Ozzy Osbourne H,B,L
#505 Jimi Hendrix H
#112 Kamikaze Flag H,B,L
#503 Night Ranger B
#212 Heavy Metal H
#124 Iron Maiden (Powerslave) H,B
#103 Iron Maiden (Killer) H,B,L
#127 Judas Priest (Defender) H,B
#104 Judas Priest (Screaming) H,B,L
#101 Journey H,B
#113 Def Leppard H,B
#214 Skull & Chain H
#118 Scorpions H,B,L
#407 Madonna H,B
#116 Duran Duran H,B,L
#117 Culture Club H,B
#126 Wham H,B,L
#130 Duran Duran (Arena) H,B
#201 Leopard Skin H,B
#202 Zebra Skin H,B
#203 Tiger Skin H
#426 Skull w/Crossbones H,B

MUSIC VIDEOS

MV-97	Iron Maiden -	$19.50 ea.
MV-98	Judas Priest -	$29.50 ea
MV-99	DIO -	$29.50 ea
MV-100	Kiss - Animalize - Live	$29.50 ea.
MV-102	Arms Concert - Part I	$29.50 ea.
MV-103	Arms Concert - Part II	$29.50 ea.
MV-104	Black Sabbath - Live	$29.50 ea
MV-105	CBS/Fox Guide to Home Video	$29.50 ea
MV-106	Jimi Hendrix - Live Concert	$39.50 ea.
MV-107	Jimi Hendrix - Plays Berkley	$29.50 ea.
MV-108	The Who - The Kids are Alright	$29.50 ea.
MV-109	The Who - Last American Tour 1983	$29.50 ea
MV-110	Led Zeppelin - The Song Remains the Same	$39.50 ea.
MV-111	Pink Floyd - David Gilmour Live	$29.50 ea.
MV-112	Pink Floyd - The Wall	$39.50 ea.
MV-113	Rush - Exit Stage Left - Live	$29.50 ea.
MV-114	Twisted Sister - Stay Hungry - Live	$29.50 ea
MV-115	Woodstock - Part I	$29.50 ea.
MV-116	Woodstock - Part II	$29.50 ea.

All above available in VHS or Beta.
Add $2.50 per each Video Cassette ordered for shipping

WALLHANGING "CLOTH" TAPESTRIES







GIANT SIZE 48" x 46" - $13.00 ea. — REGULAR SIZE 24" x 24" - $6.00 ea.
2 or more - $10.00 ea. **2 or more - $5.00 ea.**

255 MOTLEY CRUE (Group Pentagon)
266 MOTLEY CRUE (Allister Fiend)
278 W A S P
289 KISS
286 DEEP PURPLE
497 DIO
280 RATT (Group)
285 RATT (Electric Ratt)
273 HUEY LEWIS & the NEWS
281 BILLY IDOL
229 SKULL w/CROSSBONE
275 RUSH
276 SCORPIONS
277 TWISTED SISTER
279 U-2
215 HALL & OATES
247 AC/DC
284 DURAN DURAN
250 BLACK SABBATH (Live Evel)
262 BLACK SABBATH (Concert Shots)
407 MADONNA
272 ACCEPT
238 GRIM REAPER (Regular Size Only)
264 DEF LEPPARD (Concert Shot)
258 DEF LEPPARD (Pyromania)
268 HARLEY DAVIDSON
211 LED ZEPPELIN (Collage)
202 LED ZEPPELIN (Airship)
201 LED ZEPPELIN (Swan Song) Giant Size Only
241 OZZY OSBOURNE (Blizzard)
243 OZZY OSBOURNE (College)
223 JUDAS PRIEST (British Steel)
224 JUDAS PRIEST (Screaming)
259 JUDAS PRIEST (Defenders)
225 IRON MAIDEN (No of the Beast)
226 IRON MAIDEN (Killers)
282 IRON MAIDEN (Powerslave)
240 PINK FLOYD (The Wall)
242 PINK FLOYD (Dark Side)

FULL COLOR
POSTERS
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PR-167 Randy Rhoads
PR-491 ZZ Top
PR-133 Def Leppard
PR-165 Kiss
PR-495 Jimi Hendrix
PR-156 Twisted Sister
PR-141 Motley Crue
PR-148 Billy Idol
PR-150 Ozzy Osbourne
PR-151 Duran Duran
PR-406 Huey Lewis & News
PR-161 W.A.S.P
PR-162 Iron Maiden
PR-163 Ratt
PR-164 Dio
PR-407 Madonna
PR-302 Van Halen
PR-129 Judas Priest
PR-130 Led Zeppelin



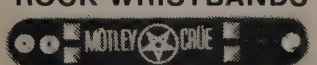
More Posters
PR-169 Deep Purple
PR-170 Kiss (Group)
PR-171 Grateful Dead
PR-305 Wham

BUTTONS

$1.50 ea. or 5 or more $1.00 ea.

RB-484 Motley Crue (Skull w/Handcuffs)
RB-486 Motley Crue (Group)
RB-487 Motley Crue (Pentagon/Logo)
RB-92 W.A.S.P
RB-96 Ratt (Group)
RB-97 Accept
RB-99 Twisted Sister
RB-501 Dokken
RB-502 Krokus
RB-503 Night Ranger
RB-504 The Doors
RB-505 Jimi Hendrix
RB-506 Grateful Dead
RB-507 U-2
RB-508 Bruce Springsteen
RB-510 Led Zeppelin
RB-102 DIO
RB-104 Kiss
RB- 04 Judas Priest
RB- 33 Ozzy Osbourne
RB-888 Van Halen
RB-480 Def Leppard
RB- 53 Pink Floyd
RB- 43 Black Sabbath

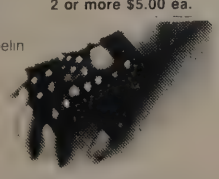
STUDDED LEATHER ROCK WRISTBANDS





RLT-1 Motley Crue
RLT-2 Iron Maiden
RLT-3 Judas Priest
RLT-4 Ratt
RLT-5 Twisted Sister
RLT-6 Billy Idol
RLT-7 W A S P
RLT-8 Led Zeppelin
RLT-9 KISS

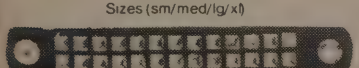
One size fits all $8.00 ea.
2 or more $5.00 ea.



FINGERLESS LEATHER GLOVES

GLV-9 (without studs) $10.00 pair
GLV-6 $14.00 pair

Sizes (sm/med/lg/xl)



LTH-12 $4.50 ea.

KEYCHAINS $3.00 each

KCR- 45 Motley Crue
KCR-301 DIO
KCR-302 W.A.S.P.
KCR-303 Kiss
KCR- 58 Van Halen
KCR- 79 Iron Maiden
KCR- 77 Ratt
KCR- 75 Twisted Sister
KCR- 47 Ozzie Osbourne
KCR- 74 Scorpions
KCR- 35 Pink Floyd
KCR- 07 Rush
KCR-501 Dokken
KCR-502 Krokus
KCR-503 Night Ranger
KCR-504 The Doors
KCR-505 Jimi Hendrix
KCR-506 Grateful Dead
KCR-510 Led Zeppelin
KCR- 66 Huey Lewis & The News
KCR- 59 Judas Priest
KCR- 78 Billy Idol
KCR- 40 Black Sabbath
KCR- 54 Def Leppard

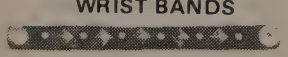
OTHER ITEMS AVAILABLE:
Painter Caps $6.50 each
CAP-511-P Motley Crue CAP-509-P Van Halen

BUMPER STICKERS - $2.50 each
BSN-93 Kiss/BSN-52 Motley Crue/BSN-58 Van Halen

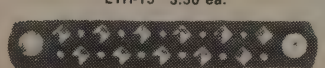
8" x 10" GLOSSY COLOR PHOTOS
$5.00 ea. or 4 or more $4.00 ea.

RPH-102 Vince Neil
RPH-103 Nikki Sixx
RPH-101 Mick Mars
RPH-124 Tommy Lee

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LTH-15 3.50 ea.



LTH-13 $4.50 ea.

ROCK CONCERT PROMOTIONS
P.O. BOX 687
SOUTHFIELD, MI 48037

M2

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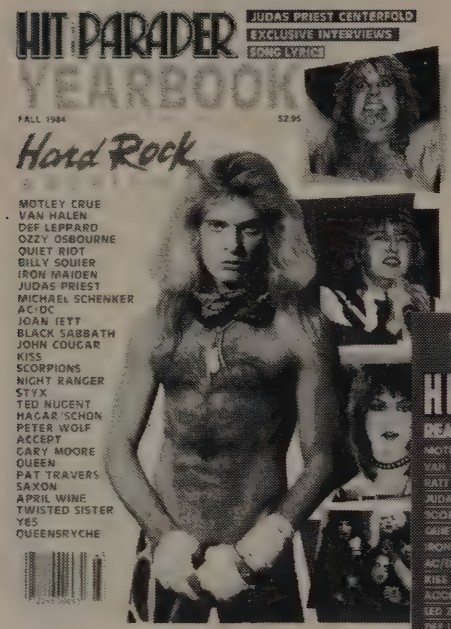
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Add $2 50 ea Video	
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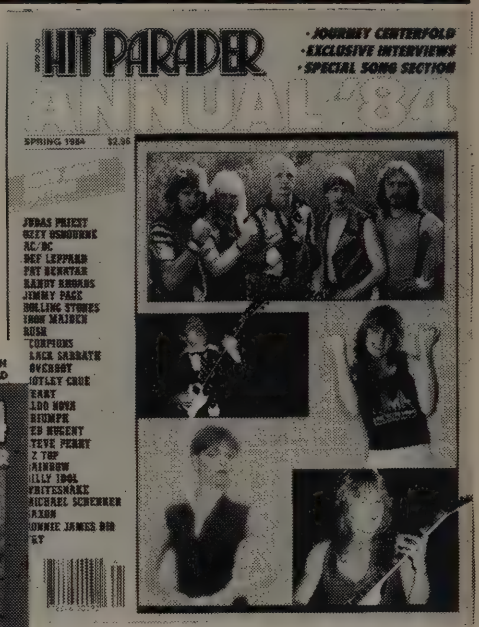
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HT-6

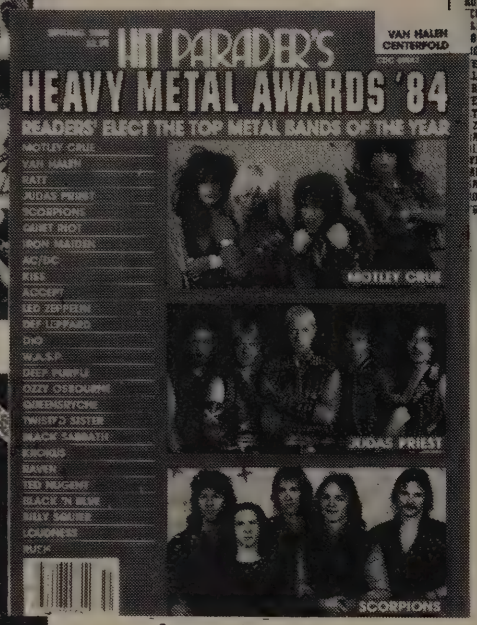
Heavy metal happenings



HP Yrbk 84



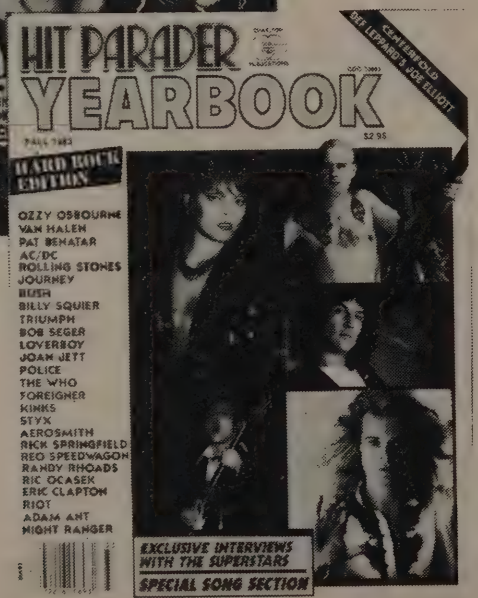
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Jeff Katz



WAYS TO BE WICKED

(As recorded by Lone Justice)

TOM PETTY
MIKE CAMPBELL

Honey why you always smile
When you see me hurt so bad
Tell me what I did to you babe
That could make you act like that
Well I been your fool before honey
Yeah and I prob'ly will again
Cuz you ain't afraid to let me have it
No you ain't afraid to stick it in.

Well you know so many
Ways to be wicked
Ooh but you don't know one little thing about love.

Well I can take a little pain
Yeah I can hold it pretty well
I can watch your little eyes light up
While you're walkin' me through hell.

Well I been your fool before honey
Yeah and I prob'ly will again
Cuz you ain't afraid to let me have it
No you ain't afraid to stick it in.

Well you know so many
Ways to be wicked
But you don't know one little thing about love.

Those cobra eyes
Can lie with a smile
Baby you take pride
In that devil down inside.

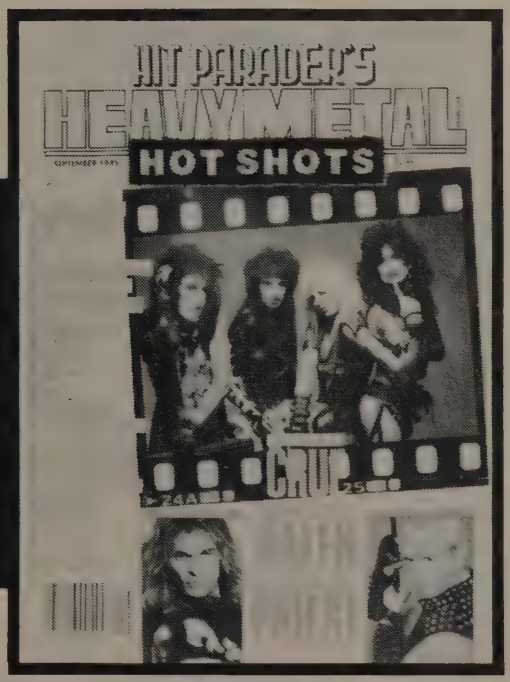
Well I can take a little pain
Yeah I can hold it pretty well
I can watch your little eyes light up
While you're walkin' me through hell.

Well I been your fool before
Yeah and I prob'ly will again
You ain't afraid to let me have it
No you ain't afraid to stick it in.
(Repeat chorus)

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PRESENTING

HEAVY METAL HOT SHOTS



Hit Parader with a twist has arrived in the form of HEAVY METAL HOT SHOTS, a new monthly that has been modeled after the very successful Hit Parader. HOT SHOTS carries the most exciting collection of rock and roll photos ever presented anywhere, capturing all the thrills and chills of heavy metal as no magazine has done before!

Featuring outrageous off-stage photos, page after page of full color, as well as in-concert spectaculars, HEAVY METAL HOT SHOTS is a must for every true metal fan!

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LARGE (45" x 48") $13.00 each (2 or 3 - $11.50 each; 4 or more - $10.00 each)
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WH252 JOURNEY - CONCERT
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WH273 HUEY LEWIS & THE NEWS - HEART OF ROCK & ROLL
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WH002 DEEP PURPLE
WH003 DURAN DURAN - ARENA













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WSJ350 LYNYRD SKYNYRD - FREEBIRD
WSJ361 JUDAS PRIEST - SCREAMING FOR VENGENCE
WSJ375 TRIUMPH - NEVER SURRENDER
WSJ387 BLACK SABBATH - LIVE EVIL
WSJ395 IRON MAIDEN - PIECE OF MIND
WSJ401 POLICE - SYNCHRONICITY
WSJ419 DURAN DURAN - LOGO
WSJ432 OZZY OSBOURNE - WOLFMAN
WSJ426 THE PRETENDERS
WSJ440 MOTLEY CRUE - ALLISTER FIEND
WSJ441 JUDAS PRIEST - DEFENDER OF THE FAITH
WSJ428 RATT - MECHANICAL
WSJ462 KISS - TANK TOUR
WSJ412 NIGHTRANGER
WSJ422 OZZY OSBOURNE - TATOO
WSJ464 DIO - MURRAY TOUR
WSJ475 KISS - ANIMALIZE
WSJ484 IRON MAIDEN - POWER SLAVE
WSJ510 DIO - SKULL & SNAKE LOGO
WSJ546 MOTLEY CRUE - PENTAGRAM
WSJ600 DURAN DURAN - ARENA





HEADBANDS & BANDANAS

HEADBANDS - $3.50 each (2 or more - $2.50 each)
LEATHER HEADBANDS - $7.00 each (2 or more - $6.00 each)
BANDANAS - $4.00 each (2 or more - $3.00 each)

H - Available in HEADBAND **LH** - Available in LEATHER HEADBAND **B** - Available in BANDANA

101 JOURNEY - H,B
103 IRON MAIDEN - H,B,LH
104 JUDAS PRIEST - H,B,LH
105 MOTLEY CRUE - H,B,LH
106 AC/DC - H,B,LH
107 LED ZEPPELIN - H,B,LH
108 THE POLICE - H,B
109 THE BEATLES - H,B
110 OZZY OSBOURNE - H,B,LH
111 BRITISH FLAG - H,B
112 JAPANESE FLAG - H,B
113 DEF LEPPARD - H,B,LH
114 QUIET RIOT - H,B,LH
115 THE WHO - H,B
116 DURAN DURAN - H,B,LH
428 RATT - H,B,LH
433 KISS - H,B,LH
405 BLACK SABBATH - H
464 DIO - H,B
837 BILLY IDOL - H,B
838 TWISTED SISTER - H,B,LH
120 WHAM - H,LH
123 WASP - H,LH
124 JUDAS PRIEST (DEFENDER) - H
014 KAMAKAZIE - LH
121 DEEP PURPLE - H,LH
122 SCORPIONS - H,LH



HEADBANDS


LEATHER HEADBAND



FULL COLOR POSTERS

23" x 35"
(approximate size)
$4.50 each
(4 or more $3.00 each)

1857 ZZ TOP
1849 INXS - LIVE
1852 KISS
15-297 TWISTED SISTER
1851 RATT - COLLAGE
1864 RATT - GROUP
1860 Y&T - LIVE
1853 HUEY LEWIS & NEWS - POSED GROUP SHOT
15-284 MOTLEY CRUE
15-301 JUDAS PRIEST - COLLAGE
1695 TWISTED SISTER
1816 HUEY LEWIS - CLOSE UP SOLO SHOT
1816 BILLY IDOL - CLOSE UP SHOT
1821 IRON MAIDEN - COLLAGE
1823 OZZY - ON THE THRONE
1661 U-2 - GROUP
1859 BILLY IDOL - EYES WITHOUT A FACE
1855 RUSH - CLOSE UP PORTRAIT
1742 KISS - WITH MAKEUP
1795 KISS - IN CONCERT
1822 IRON MAIDEN - PURGATORY
1723 LITA FORD
1893 DIO - COLLAGE
1892 RONNIE DIO - SOLO
1902 APPOLONIA SIX
1904 RANDY RHODES
1810 HELIX
1761 STEVIE NICKS
1651 IRON MAIDEN - PIECE OF MIND
1589 PAT BENATAR
1767 MOTORHEAD
1517 JOAN JETT - GROUP
1759 KROKUS - GROUP
15-213 IRON MAIDEN - NUMBER OF THE BEAST
1435 ANGUS YOUNG
1436 BON SCOTT
over 250 in stock
send for Rock Top Catalog



1891 KISS ANIMALIZE


1936 MADONNA - CLOSE UP



1942 IRON MAIDEN - WORLD SLAVERY TOUR

GIANT POSTERS

42" x 58" $5.50 each

P30-46 MOTLEY CRUE
P30-50 TWISTED SISTER
P30-51 IRON MAIDEN
plus many more send for catalog

BUTTONS

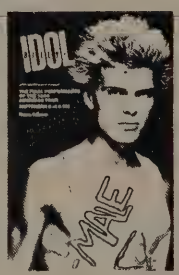
$1.25 each

MOTLEY CRUE assortment of 5 for $4.00
IRON MAIDEN assortment of 9 for $8.00
KISS assortment of 11 for $10.00
DIO assortment of 2 for $2.00
RATT assortment of 9 for $8.00
WASP assortment of 6 for $5.00

CONCERT POSTERS

13" x 20"
PERFECT FOR FRAMING (shipped flat)
$5.00 each (2 or 3 $4.50 each;
4 or more $4.00 each)

CA002 BEATLES - SHEA '66
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CA040 RUSH - GRACE TOUR '84
CA048 OZZY OSBOURNE - BARK TOUR '84
CA072 JOHN COUGAR - UH-HUH TOUR '84
CA097 JUDAS PRIEST - DEFENDERS '84
CA099 DURAN DURAN - JAPAN '84
CA100 CULTURE CLUB - ATLANTA'S OMNI '84
CA101 THE PRETENDERS - BERKELEY'S '84
CA102 RATT - HOUSTON COLISEUM '84
CA103 ADAM ANT - STRIP TOUR '84
CA104 PRINCE - PURPLE RAIN '84
CA105 DURAN - M.S.G. '84
CA107 IRON MAIDEN - WORLD SLAVERY '84-'85
CA108 THE FIXX - PHANTOMS '84
CA109 HELIX - RAZOR'S EDGE '84
CA110 SCANDAL/PATTY SMYTH - WARRIOR '84
CA111 BEATLES - CANDLESTICK PARK '66



CA106 BILLY IDOL - AMERICAN TOUR '84



CA083 MOTLEY CRUE - SHOUT TOUR '84

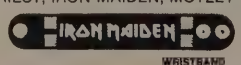


CA096 IRON MAIDEN - WORLD PIECE '83

LEATHER WRISTBANDS, POUCHES & ARMBANDS

WRISTBANDS - $6.00 each (2 or more $5.00 each)
ARMBANDS - $6.00 each (2 or more $5.00 each)
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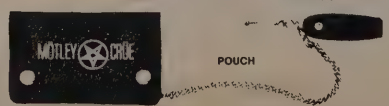
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VOICES CARRY

(As recorded by 'Til Tuesday)

AIMEE MANN
'TIL TUESDAY

I'm in the dark
I'd like to read his mind
But I'm frightened of the things I might find
Oh there must be something he's thinking of
To tear him away
When I tell him that I'm falling in love
Why does he say.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

I try so hard not to get upset
Because I know all the trouble I'll get
Oh he tells me tears are something to hide
And something to fear
And I try so hard to keep it inside
So no one can hear.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

He wants me
But only part of the time
He wants me
If he can keep me in line.

Hush hush
Keep it down now
Voices carry
Hush hush
Keep it down now
Voices carry.

Hush hush
Shut up now
Voices carry
Hush hush
Keep it down now
Voices carry.

Hush hush darling
She might overhear
Oh no voices carry
He said shut up
He said shut up
Oh God can't you
Keep it down
Voices carry
Voices carry
I wish he would let me talk.

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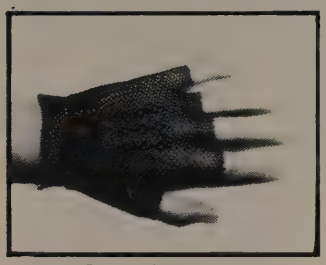
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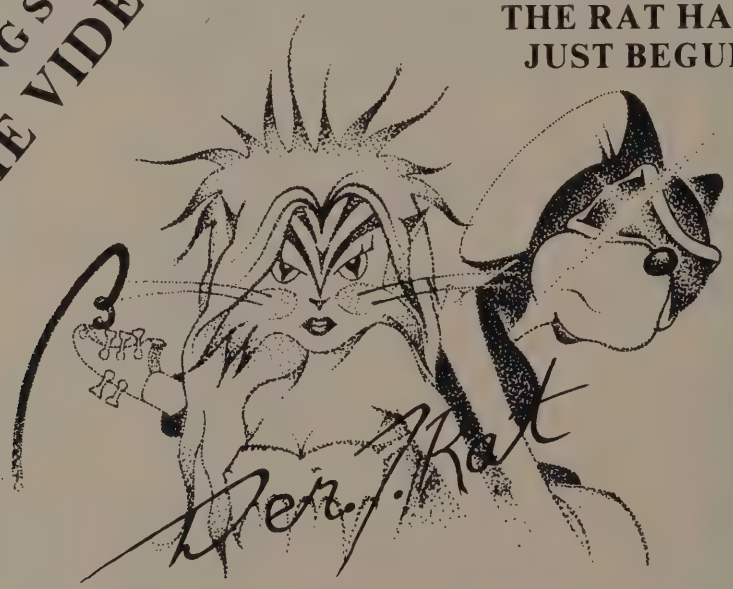
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REMEMBER, YOU SNOOZE YOU LOOSE!

TALK TO ME

(As recorded by Fiona)

BEAU HILL

Oh baby talk to me
How can I understand
If you don't talk to me
And tell me what you're feeling
Talk to me
Just give it to me straight baby
Now before it gets too late.

You've got me thinking things
I've never thought before
You've got me feeling things
I wanna feel some more
Now I want to know
'Cause I've given it time
I'm not afraid of waiting if it has to be.

Oh baby talk to me
How can I understand
If you don't talk to me
And tell me what you're feeling
Talk to me
Just give it to me straight baby
Now before it gets too late.

You've got me any way you want me
You're playing me right
I'm looking for the answers
But there's nothing in sight
I'm tired of using silence
As a sign of my strength
I wanna hear your voice
I want to desperately.

Oh baby talk to me
How can I understand
If you don't talk to me
And tell me what you're feeling
Talk to me
Just give it to me straight baby
Now before it gets too late.

I'm acting seventeen inside
You know I tried to keep the situation
From getting out of line
Now I want to know
'Cause I've given you time
I'm not afraid of waiting if it has to be.

Oh baby talk to me
How can I understand
If you don't talk to me
And tell me what you're feeling
Just give it to me straight
Before it gets too late.

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WOULD I LIE TO YOU

(As recorded by Eurythmics)

DAVE STEWART
ANNIE LENNOX

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

My friends
Know what's in store
I won't be here anymore
I've packed my bags
I've cleaned the floor
Watch me walkin'
Walkin' out the door.

Believe me
I'll make it, make it
Believe me
I'll make it, make it.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

Tell you straight
No intervention
To your face
No deception
You're the biggest fake
That much is true
Had all I can take
Now I'm leaving you.

Believe me
I'll make it, make it
Oh yes I will
Believe me
I'll make it, make it.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie.

Would I lie to you
Would I lie to you honey
Now would I say something that wasn't true
I'm asking you sugar
Would I lie to you.

My friends
Know what's in store
I won't be here anymore
I've packed my bags
I've cleaned the floor
Watch me walkin'
Walkin' out the door.

Believe me
Watch me, watch me
Ooh yeah
Believe me
Watch me, watch me
Would I lie to you.

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LONELY IN LOVE

(As recorded by Giuffria)

GREGG GIUFFRIA
DAVID A. EISLEY

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard, find someone new
It's happened to me it can happen to you
It's nothing more than a changing tide
So hold on.

You shoot from the heart
And play by the rules
It's easy to live
There's no way to lose
Till a change of heart
Leaves you alone
You can't go on.

Now you're lonely in love
Alone tonight
Yeah you're lonely in love
And it don't feel right
But you can't walk away
With love on the line
You still hold on.
(Repeat)

I told you before
I'll tell you again.

Don't take it so hard with your broken heart
Don't cry yourself to sleep tonight
It's a lonely world
A lonely world
So hold on.

Don't take it so hard
Don't you take it so hard
It's a lonely world
Oh you hold on, hold on.

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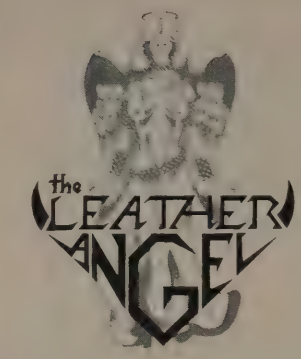
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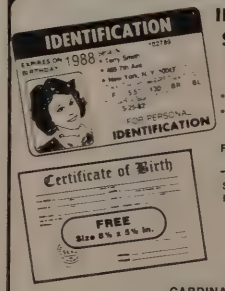


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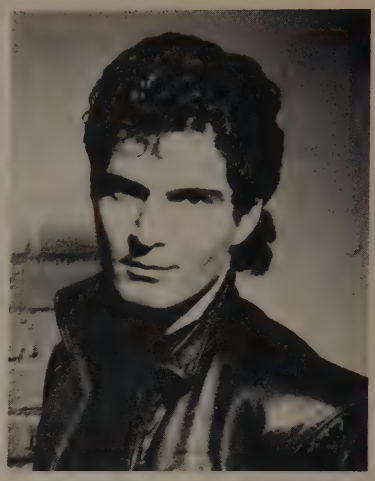
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BLACK CARS

(As recorded by Gino Vannelli)

GINO VANNELLI
ROY FREELAND

Under the cover of night
She crawls into sight
Her skin is cold China white
She's a dark angel
Wearing sun glasses
With her dark shadows
Under long false lashes
The light exposes the cracks
She wears her makeup like wax
To hide every scratch
She's a dark angel
Riding dark horses
Sitting pretty in her dim lit corners.

I say
Black cars
Black cars
Look better in the shade
Black cars.

She smears her lipstick on
Right before she sleeps
For all those phantom lovers
In her dreams.

She smokes them French cigarettes
In cocktail gloves and a strapless dress
She cuts a perfect silhouette
But she's a dark angel
Wearing dark glasses
A fading beauty
As the nighttime passes.

I say
Black cars
Black cars
Look better in the shade
Black cars.

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Sept. 85



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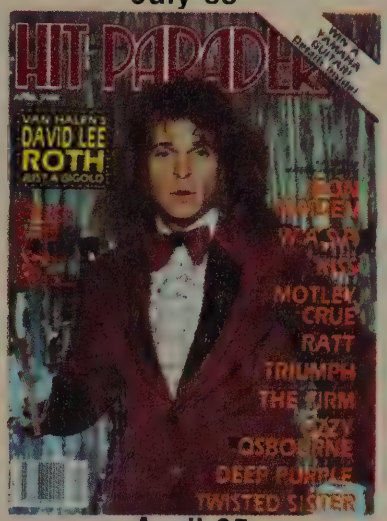
July 85



June 85



May 85



April 85

February, 1985
Kiss — Call To Glory
Motley Crue — Too Wild To Tame
On The Set With Van Halen
Iron Maiden — Show No Mercy
Dio — The Evil Eye

January, 1985
Motley Crue Voted #1 Rock Act
Ozzy Osbourne — More Crazy Days
Judas Priest — The Leather Legends
Deep Purple — Purple Reign
Twisted Sister — The Night Stalkers

December, 1984
Van Halen — Living On The Edge
Scorpions — On The Attack
Ratt — Going In Style
Def Leppard — Kings Of The Road
AC/DC — On The Rebound

November, 1984
Iron Maiden — Search And Destroy
Motley Crue — Wild In The Streets
Quiet Riot — The Mouths That Roared
Queensryche — The Power Patrol
Triumph — Angry Yet Proud

October, 1984
Scorpions — Animal Magnetism
Black Sabbath — Ashes To Ashes
Kiss — Go For The Throat
Rush — The Master Plan
Robert Plant — The Legend

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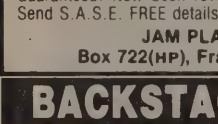
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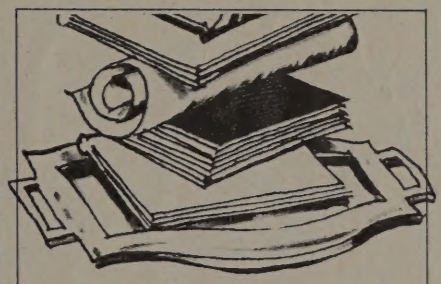
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